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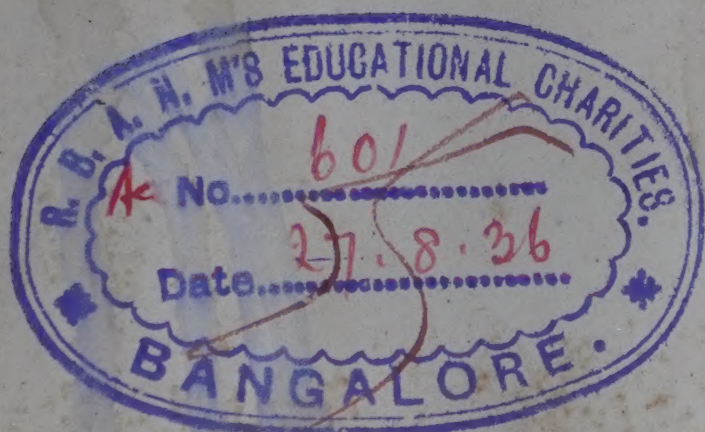
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NEW READINGS & NEW RENDERINGS

OF

SHAKESPEARE'S TRAGEDIES

Accession No ;

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Date ;

5-7-81

HENRY HALFORD VAUGHAN

SOMETIME FELLOW OF ORIEL COLLEGE, AND SOMETIME REGIUS PROFESSOR OF
MODERN HISTORY IN THE UNIVERSITY OF OXFORD

'Conjectural criticism demands more than
humanity possesses ; and he that exercises it
with most praise has very frequent need of
indulgence'

JOHNSON, *Preface to Shakespeare*

VOL. I.

SECOND EDITION

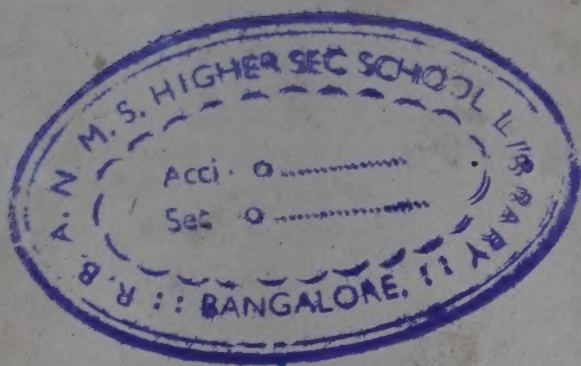
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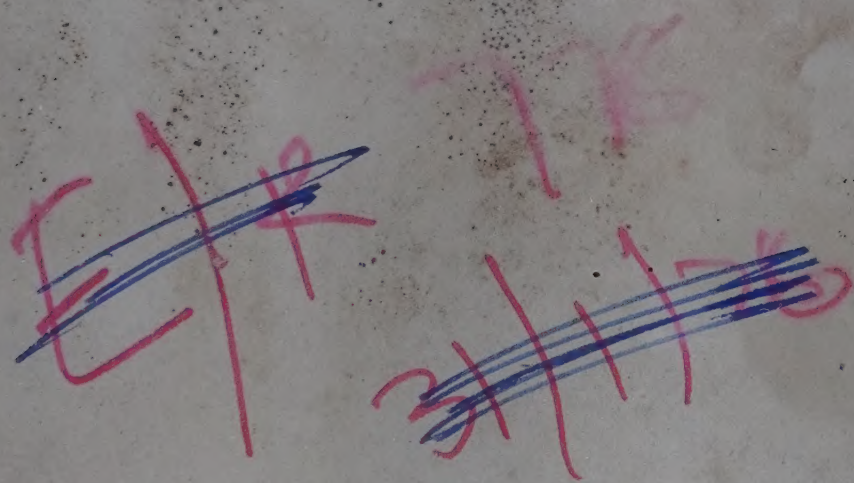
This Work is Inscribed

TO

ADELINE MARIA VAUGHAN

IN AFFECTIONATE REMEMBRANCE OF

SERENE DOMESTIC HOURS



NOTE.

THE present edition is a reprint, with a few additions and alterations, of the earlier edition. The proofs of the last half of the book have been corrected by another hand, and any errors that have crept into this portion are due to the absence of final revision by the Author.

The numbers in brackets at the bottom of the page denote as far as possible the page in the earlier edition at which the same matter occurs.

May 1886.

PREFACE

TO

THE FIRST EDITION.

IN the final form which the following notes assume, their gradual method of growth, and my constant residence in the country out of the reach of libraries, have left some traces which may seem to need explanation.

I have for many years been accustomed to read Shakespeare's Plays in Reed's edition of twenty-one volumes, and for my own behoof to inscribe with a pencil on its margin such interpretations and amendments as suggested themselves, where I could not fully approve any of the classical comments collected in that publication. All my sources of information were accordingly for a long time limited to the notes printed in those volumes. After some years however I added Dyce's second edition to my stock as a book of reference. The reprint by Steevens of twenty quarto copies; the photographic reprint of the first folio by Staunton; Halliwell's photographic impression of all quarto editions issued during Shakespeare's life; and the fourth folio itself, followed one the other into my possession at distant intervals, and were more or

less often consulted after I had obtained them. It was not however till the year 1876, when repeated, and destructive, yet not final, spoliations of another manuscript work had tempted me to divert my thoughts by copying out my annotations; and after they had been again transcribed for the press by an amanuensis, that I was in a position to refer habitually to the valuable and almost complete collection of various readings given to the public in the footnotes of Clark and Wright's Cambridge edition. Amongst these were to be found many amendments of the same passages, of which I have already proposed alterations, in far the larger number of instances differing from, in a very few cases identical with, my own suggestions. Whether coinciding, however, or varying, I have recorded them in a separate postscript to each such annotation, in order that the reader might aid his estimate of my proposals by comparing them with those of others—as well with those of which I was unaware, as with those with which I was not satisfied, at the moment when I first made my own. Only in the case of notes added after my acquisition of the Cambridge edition have I embodied into their substance a notice of all such suggestions by others as the Cambridge edition supplied.

The 'new readings' offered in this volume consist mainly of such as seemed absolutely and undoubtedly entitled to take the place of those which old copies, or traditional usage, have made part of Shakespeare's text. Nor would I apologise for such as, although not accompanied with so strong a conviction, have com-

mended themselves to my judgment xi
 degree of probability. Whether anywhere
 little considered the reader's time in mention^y high
 where either the text gave less clear tokens of^{too}
 tion or a lower degree of likelihood characterised
 best substitute which would occur, it is difficult for me
 to decide. If it be so, this has not arisen from reck-
 lessness : some have been expunged because I doubted
 the propriety of making them public, and have after-
 wards been reinstated because I regretted having ex-
 punged them. I trust, speaking generally and not
 absolutely, that the language in which my emendations
 are offered by me to attention has been so graduated
 to the value of each suggestion as to rate it rather
 below than above its reasonable pretension to accep-
 tance. It will not be forgotten that the same field
 had been previously wrought upon by the best en-
 dowed intellects of the eighteenth century, including
 amongst these its greatest poet ; its most powerful
 divine ; its most celebrated man of letters ; numerous
 and famous critics of great erudition and sagacity, ap-
 plying both with much perseverance ; beside not a few
 accomplished men of leisure who laboured with a love
 perhaps not more sincere, but more obviously indis-
 putable than any of these. To it also occasional con-
 tributors eminent in every walk of life, and conspicu-
 ously the most classical jurist and the most renowned
 painter of the same century, gave time and thought.
 Hardly, too, has the nineteenth century been less
 prolific in its number of works and workmen involved
 in a prosecution of the same task. How much then

REFACE.

xii to us for explanation, beyond the
can have been difficulties in the train of thought, in-
more absolute preme perplexity in the style of ex-
tricacy and allusions to objects deeply hidden or
pre- te; how much for emendation, beyond errors
text the most latent or the least remediable, it
dly needs consideration to estimate.

UPTON CASTLE, PEMBROKE:

June 4, 1878.

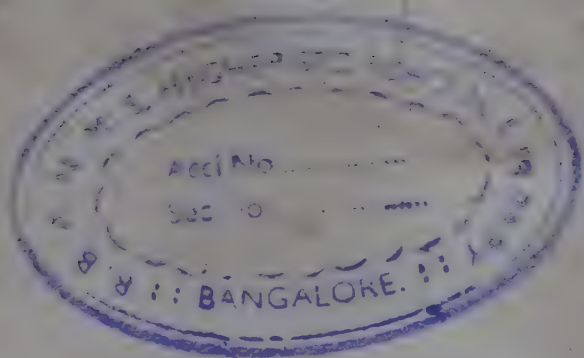
NOTICE TO THE READER.

All passages, on which comment is made, are quoted both as to words, and as to punctuation, from Reed's Edition in fifteen volumes. London, 1793.

TRAGEDIES

INCLUDED IN THE FIRST VOLUME.

	PAGE
KING JOHN	I
KING RICHARD II.	100
KING HENRY IV. PART I.	285
KING HENRY IV. PART II.	470



NEW READINGS AND NEW RENDERINGS

OF

SHAKESPEARE'S TRAGEDIES.

KING JOHN.

ACT I.

SCENE I.

K. John. What follows, if we disallow of this ?

Chat. The proud control of fierce and bloody war,
To enforce these rights so forcibly withheld.

K. John. Here have we war for war, and blood
for blood,

Controlment for controlment : so answer France.

Although the language of Chatillon and the music of the
line would be better preserved thus :

Controlment for *control* : so answer France,

yet the traditional line is probably right with this scansion :

• Control|ment for | controlm'nt | : so an|swer France.

1 2 3 4 5
So we have in Cymbeline.

Beginning nor | supplym'nt. Thou 'rt all | the comfort.

K. John. Why, being younger born,
Doth he lay claim to thine inheritance?

Bast. I know not why, except to get the land.
But once he slandered me with bastardy :
But whether I be as true begot or no,
That I still lay upon my mother's head ;
But, that I am as well begot, my liege,
(Fair fall the bones that took the pains for me !)
Compare our faces, and be judge yourself.

Pope, simply to amend the measure, omitted 'as' before 'true' in the fifth line. But since 'as well' in the seventh line answers manifestly to 'as true' in this line, 'as' can be ill spared. 'Whether is to be pronounced 'wheth'r.'

'Fair fall the bones' must mean 'good befall the bones.' 'Fair' has the power of a noun substantive here, as in many other passages of our author's writing, although often with a signification slightly different. We have in Richard III. :

'Now fair befall thee and thy noble house.'—Act i. sc. 3.

'Fall' again has the meaning of 'befall' in other places, as in Anthony and Cleopatra :

'No disgrace
'Shall fall you for refusing him at sea,
'Being prepared for land.'—Act iii. sc. 4.

In this speech we have three 'buts' commencing three lines out of five very unpleasantly. Perhaps the poet is not in fault : the third 'but' may be the work of corruption. On the point of illegitimacy the Bastard had immediately before referred the King, for the truth, 'to heaven and his mother.' He returns to this point here, therefore, only in a parenthesis, reminding the King of this reference. We might read and print the passage thus :

I know not why except to get the land.
But once he slander'd me with bastardy :
But whether I be as true begot or no,

(That I still lay upon my mother's head,)
Yet that I am as well begot, my liege—
Fair fall the bones that took the pains for me!—
Compare our faces, and be judge yourself.

The meaning here clearly is this: 'Whether I am as truly 'begotten as my brother, or not (and that is a fact on which 'I again refer you to my mother), that I am as well begotten, 'you may judge yourselves by comparing our faces.' Under this construction there is only one point on which the speaker professes himself to make any statement, and that is whether under either supposition as to legitimacy he was as well begotten as his brother or not. 'Yet' is the right word to introduce his single statement.

'Slandered' means 'charged me to my disadvantage,' not 'charged me falsely,' according to its only modern sense, and its more usual, but not invariable, sense in the days of Shakespeare. So in *Richard the Third*, Vaughan introduces a true charge against Pomfret Castle thus:

'And for more slander to thy dismal seat
'We give thee up our guiltless blood to drink.'

Act iii. sc. 3.

To *Richard the Third* is also said in the same play 'thou slander to thy mother's womb.'

K. John. Why, what a madcap hath heaven lent
us here!

Eli. He hath a trick of Cœur de Lion's face;
The accent of his tongue affecteth him:
Do you not read some tokens of my son
In the large composition of this man?

As I believe that Elinor means to say simply, 'he is like 'to Cœur de Lion in his face, in his accent, and in his large 'frame,' I think that the lines should be:

K. John. Why, what a madcap hath heaven sent us here!

Eli. He hath *the* trick of Cœur de Lion's face :
The accent of his tongue affecteth him.

So in Winter's Tale—

‘Eye, nose, lip,

‘The trick of his frown, his forehead.’—Act ii. sc. 3.

So again in King-Lear—

‘The trick of that voice I do well remember.—Act iv. sc. 6.

Owing to the same confusion between an initial, and a final ‘th,’ the same misprint has, admittedly, occurred in Richard II. :

Accomplished with a number of thy hours.—Act ii. sc. 1.

Bast. Because he hath a half-face, like my father,
With that half-face would he have all my land.

The folios read, ‘with half that face.’ Theobald amended this by ‘with that half-face,’ which has been very generally adopted, Collier however adhering to the old reading on the ground that the Bastard means to attribute to his brother only the half of Sir Robert’s half-face. Delius strangely reads with the folio and interprets with Theobald. He reads, ‘with half that face,’ but seems to translate ‘half that face’ by *dieses halbe gesicht*. He also separates the first line from the second and third. But Theobald’s suggestion is itself very questionable. Shakespeare wrote, I think :

Because he hath a half-face like my father,
With *half a face* would he have all my land.

The words ‘half a face’ precisely repeat what the former line says of him—that he had ‘a half face’—yet with so much change in the order of the words as to relieve the ear. ‘Half a face’ also forms a better antithesis to ‘all my land’ than ‘that half-face’ does ; while ‘half that face’ is a not less probable corruption of ‘half a face’ than of ‘that half-face.’

Rob. Upon his death-bed he by will bequeathed
His lands to me ; and took it, on his death,
That this, my mother's son, was none of his.

'Took it on his death.' That is, entertained it as his fixed opinion
when he was dying. So in *Hamlet*—

'This, I take it,
'Is the main motive of our preparations.'—STEEVENS.

Steevens' interpretation is wrong, however natural and prevalent ; Delius also wrongly considers 'took it on his death' as equivalent to 'took his oath.' I understand it to signify 'engaged to be responsible for it as for a statement made at 'the approach of death.' In *Henry IV.* pt. i. : 'I'll take it upon 'my death, I gave him this wound on the thigh' (Act v. sc. 4). So again, *Holinshed* : 'Roger Bolingbrook was drawn to 'Tiborne, and hanged, and quartered, taking upon his death 'that there was never any such thing by him imagined' (A.D. 1442). It has been proposed to substitute 'oath' for 'death : ' no change need be made in the text as it stands. But our interpretation of the passage, as it has been accepted hitherto, should cease to prevail.

Eli. Whether hadst thou rather, be a Faulcon-
bridge,
And like thy brother, to enjoy thy land ;
Or the reputed son of Cœur-de-lion,
Lord of thy presence, and no land beside ?

In this passage Warburton interpreted 'Lord of thy presence,' 'master of thyself.' He therefore consistently rather than happily proposed to read, 'Lord of the presence.' Johnson retained 'Lord of thy presence,' but interpreted it, 'master of that dignity of appearance which will distinguish 'thee from the vulgar.' 'Presence' means often merely look and appearance ; so in *Henry IV.* pt. i.—

'O sir,
'Your presence is too bold and peremptory.'—Act i. sc. 3.

So again in Henry IV. pt. i.—

‘Thus did I keep my person fresh and new,
 ‘My presence, like a robe pontifical,
 ‘Ne’er seen but wondered at.’—Act iii. sc. 2.

The meaning of ‘Lord of thy presence’ is ‘continuing to possess precisely the same figure and face which you now have;’ ‘thy’ is emphatic, and is opposed to ‘like thy brother.’

All editions have printed this passage so as to slur and conceal the grammatical nature and significance of ‘whether’ which is not here a mere interrogative particle. ‘Whether’ signified in Shakespeare’s day often ‘which of the two.’ So in Holinshed, ‘who sent an herald unto them to know the truth of whether Pope they held’ (A.D. 1383). I would read thus :

Whether hadst thou rather be ?—a Faulconbridge,
 And like thy brother, to enjoy thy land ;
 Or, the reputed son of Cœur de Lion ?

The whole proposal is as follows : ‘Which of the two person-ages would you rather be ; a Faulconbridge in name, and ‘like your brother in appearance, in order to hold the estate, ‘or a son of Cœur-de-Lion by repute, having the face and ‘figure which you now have, and not owning any land ?’

Bast. Madam, and if my brother had my shape,
 And I had his, Sir Robert his, like him ;
 And if my legs were two such riding-rods,
 My arms such eel-skins stuff’d ; my face so thin,
 That in mine ear I durst not stick a rose,
 Lest men should say, ‘Look where three-farthings goes,’
 And to his shape were heir to all this land.

‘Sir Robert his’ is explained to be one old form of genitive, now always written ‘Sir Robert’s.’ But this form, beside being little countenanced by similiar genitives in Shakespeare,

and still leaving a very awkward line, is *not* the reading of the old copies, which give 'Sir Roberts his,' and so, if correct, exclude such an explanation. The true line seems to be—

And I had *just* Sir Robert's *shape*, like him.

Or, not so well,

And I had *just* Sir Robert *his*, like him.

'Just' would very easily be corrupted into 'his,' and 'shape' also would without difficulty become 's his.' The expression 'just Sir Robert's shape' is quite in accordance with Shakespeare's language. So in Measure for Measure—

A man of Claudio's years ; his beard, his head,
Just of his colour.—Act iv. sc. 3.

Again, in Much Ado about Nothing, on the same subject—

And got a calf in that same noble feat
Much like to you, for you have just his bleat.—Act v. sc. 4.

Again, it appears to me all but certain that 'this' in the last line should be 'his,' for the former is frequently misprinted for the latter in the old copies of Shakespeare, and the force and propriety of the line are greatly increased by substituting 'his' for 'this.' Therefore we should read also—

And to his shape were heir to all *his* land—

that is, 'in addition to inheriting his shape, inherited his land 'also.'

The whole passage should run thus:

Bast. Madam, an if my brother had my shape,
And I had *just* Sir Robert's *shape* like him ;
And if my legs were two such riding rods ;
My arms such eel-skins stuff'd ; my face so thin,
That in mine ear I durst not stick a rose,

Lest men should say, 'Look where three-farthings goes ;'
And to his shape were heir to all *his* land.

Hanmer and others, S. Walker and Lettsom are said to approve the reading of the first and fourth folios, 'his Sir Robert's his.' I cannot accept it.

Bast.

'My dear Sir,'

Thus leaning on mine elbow I begin,
'I shall beseech you'—that is question now ;
And then comes answer like an ABC book :—
'O Sir,' says answer, 'at your best command ;
'At your employment ; at your service, Sir :—
'No, Sir,' says question, 'I, sweet Sir, at yours.'
And so, e'er answer knows what question would,
Saving in dialogue of compliment ;
And talking of the Alps and Apennines,
The Pyrenean and the river Po,
It draws towards supper, in conclusion so.

'Saving in dialogue of compliment.' This line connected, as it is, with the four verses following it, conveys no sufficient meaning, although it would seem to have satisfied every critic but Warburton and Theobald, who proposed in the place of it 'Serving in dialogue of compliment ;' erroneously. The line should certainly run :

Salving in dialogue of compliment.

'To salve' is to soothe, and, often, by language which gratifies the person addressed. So 'Perceiving that his friends 'fell a weeping to hear him say so ; to salve that he had spoken, 'he added this more unto it, that he would not lead them to 'battel where he thought not rather safely to returne with victory.'—'North's Plutarch Antonius, p. 945. So again : 'brought news backe to Mithradates's camp, the which he 'thought to salve as well as he could, saying that the loss was 'less then it was thought for.'—Ibid. Lucullus, p. 517.

Bast. Sir Robert could do well; marry, (to confess!)

Could he get me? Sir Robert could not do it;
We know his handiwork:

The critics and commentators have all, so far as I am aware, wrongly interpreted, and therefore wrongly punctuated, this passage. The interpretations given have been these: 'Sir Robert could do well,—but tell me candidly, could he 'get me? he could not;' and, 'Sir Robert, to speak candidly, could do well; but could he get me? He could not.' Collier's 'Corrector' indeed suggests 'could not get me' instead of 'could he get me?' He dismisses the interrogation and doubles the denial. But all these interpretations are objectionable. They begin with an admission that Sir Robert could in such matters do well, whereas Philip Faulconbridge throughout insists that he could not do well, and for this very reason could not have been his real father. In truth, 'could' 'he get me' is correct, but it is not a question; it is a conditional not an interrogative sentence, equivalent to 'if he 'could get me.' The passage means, 'Sir Robert could do 'well (to speak blunt truth in my own praise) if he could get 'me,—but he could not get me. Tell me then, mother, who 'did get me.' So in *Henry IV.* pt. i.: 'Now could thou and 'I rob the thieves and go merrily to London, it would be argument for a week, laughter for a month, and a good jest for 'ever' (act ii. sc. 2). And in *Henry IV.* pt. i.:—

'And will they take the offer of our grace,
'Both he, and they, and thou, yea, every man
'Shall be my friend' (act i. sc. 1)—

for 'if they will take.' The passage should be printed thus:

'Sir Robert could do well, (marry, to confess),
'Could he get me. Sir Robert could not do it.

Bast. Some sins do bear their privilege on earth,
And so doth yours; your fault was not your folly.

That is, 'Your breach of law and right involved no wicked 'wantonness.' In the same sense North uses 'folly:'. Thus: 'He keeping with a young gentlewoman of a noble house, 'whom he had stolne away, and intised to folly.'—Plutarch, Alcibiades, p. 220.

Bast. The awless lion could not wage the fight.

'Awless lion' means lion which feels no awe; so in Richard II.:

How dare thy joints forget
To pay their awful duty to our presence?—Act iii. sc. 3.

Both words are applied in these passages to the subject, and not to the object of the sentiment of awe.

Bast. Come, lady, I will show thee to my kin;
And they shall say, when Richard me begot,
If thou hadst said him nay, it had been sin:
Who says it was, he lies; I say, 'twas not.

'Who says it was'—what was? 'I say 'twas not'—what was not? The stanza is nonsense as the last line now stands, unless, although the first 'it' before 'had been sin' must refer to 'said him nay,' the second 'it' before 'was' without any intervening antecedent be by an unwarrantable license applied to 'Richard me begot,' in the sense 'Whoever says 'that when Richard begot me a sin was committed.' Shakespeare unquestionably wrote:

If thou hadst said him 'nay,' it had been sin.
Who says 'ay' was, he lies; I say 'twas not.

We have the same contrast below:

If you say 'ay,' the king will not say 'no.'
'Aye' is constantly in the old copies printed, as it was written 'i': 'i' however being mistaken for the first personal pronoun, which could make no sense, or being misread was changed into 'it' by the simple addition of a letter. The poet's meaning

is clear—‘They shall declare that if you had said Richard “nay” it would have been a sin, and if any one of them maintains on the contrary that your saying Richard “ay” was a sin,—he lies : I say it was no sin.’

ACT II.

SCENE I.

K. Phi. Look here upon thy brother Geffrey’s face ;—

These eyes, these brows, were moulded out of his :
This little abstract doth contain that large,
Which died in Geffrey ; and the hand of time
Shall draw this brief into as huge a volume.
That Geffrey was thy elder brother born,
And this his son ; England was Geffrey’s right,
And this is Geffrey’s : in the name of God,
How comes it then, that thou art call’d a king,
When living blood doth in these temples beat,
Which owe the crown that thou o’ermasterest ?

‘And this is Geffrey’s’—Geffrey’s what ? his son surely, for nothing else can he be. Yet such an assertion merely repeats, and almost in repeated words, ‘and this his son’ of the preceding line. Thus are combined an awkward ellipse and a tedious repetition. For some reason Monk Mason proposed to read for ‘this is Geffrey’s’ ‘his is Geffrey’s,’ in the sense of ‘Geffrey’s right is his right ;’ but such a meaning is badly conveyed by such words. Now, it may be observed that the quoted lines have but one aim, that of showing that Arthur was but a reappearance of Geffrey in the form of a child, as in ‘Look here upon thy brother Geffrey’s face ;’ ‘this little abstract doth contain that large which died in Geffrey,’ &c. ; ‘and shall be that large again.’ Philip proceeds therefore—

'That Geffrey was thy elder brother born and' *this* 'his son ;'
and the next line would well run thus :

' England was Geffrey's right,
' *And is this* Geffrey's : '

instead of 'And this is Geffrey's.' These three lines, in fact, describe the persons and the rights of the two Geffreys whose existence and relation the five first lines had proved. The antithesis lies, first between what that Geffrey was and this Geffrey is, and then between what England 'was' to (that) Geffrey and what England 'is' to this Geffrey. The two closing lines also imply that the speaker has already shown some living person to own the crown of England ; and yet such an assertion is not to be found elsewhere than in the reading, 'England *was* Geffrey's, and *is this* Geffrey's?' I think it most probable, therefore, that Shakespeare wrote : 'And *is this* Geffrey's?' but if not so, thus : 'And this is *Geffrey*.'

Const. My bed was ever to thy son as true,
As thine was to thy husband : and this boy
Liker in feature to his father Geffrey,
Than thou and John in manners ; being as like,
As rain to water, or devil to his dam.
My boy a bastard ! By my soul, I think,
His father never was so true begot ;
It cannot be, an if thou wert his mother.

The verses are wrongly punctuated here, as in most other editions ; 'being as like' refers only to 'thou and John in 'manners,' not at all to 'Geffrey and his father ;' therefore we should punctuate :

Than thou and John in manners, being as like
As rain to water, or devil to his dam.
The scansion of the second of these two lines is,
As rain to wat'r, or devil to his dam.

'My bed was ever to thy son as true
As thine was to thy husband.'

This line, although hitherto unsuspected, involves a difficulty. It is scarcely possible that Constance should have vindicated her son's legitimacy by affirming that her own fidelity to her husband was as unimpeachable as that of Elinor to hers. In the first place, she afterwards declares that Elinor's motherhood was a sufficient proof in itself of the illegitimacy of any child to which she was mother. It was, too, probably known to the poet, as to all the world, that Elinor had been actually divorced from her husband on account of her misconduct. In the second place, Constance proceeds immediately to advance a second argument for the lawful parentage of her son founded on a resemblance between him and her husband, equal to the resemblance of Elinor's child, not to Elinor's husband, but to Elinor herself, thus carefully avoiding any supposition of Elinor's fidelity, although it would have best suited her argument to make it : and here it is observable that the very same emphatic assertion of the resemblance of a child to his mother, Margaret of Anjou, is in Henry VI. accompanied by the direct and notorious imputation to that mother of infidelity to her husband.

The two first lines of the reply of Constance 'were, or ought to have been, written' thus :

My bed was ever to thy son as true,
As *to me* was my husband ; and this boy
Liker in feature to his father Geffrey,
Than thou and John in manners,—being as like
As rain to water, or devil to his dam.
•My boy a bastard ! by my soul, I think
His father never was so true begot ;
It cannot be, an if thou wert his mother.

How easily would the words 'to me' pass into the word 'thine' and how frequently 'my' and 'thy' are exchanged cannot need proof.

Blanch. O, well did he become that lion's robe,
That did disrobe the lion of that robe!

Bast. It lies as sightly on the back of him,
As great Alcides' shoes upon an ass:—
But, ass, I'll take that burden from your back;
Or lay on that, shall make your shoulders crack.

'Shoes' is the reading of the folio. This old reading has been recovered and preserved, on the ground chiefly that various allusions have been made in various authors to the shoes of Hercules, and that here the same shoes are considered as worn on the hoofs of an ass. All these allusions, however, appear to have reference to the proverb 'Ex pede Herculem,' and no writer has imagined their application to any other than a human foot. It seems clear further that the dress intended here, whether shoes or other raiment, was not conceived by Shakespeare as clothing any part of the animal but its back; for the speaker proceeds, 'But, ass, I'll take that burden from your back.' Theobald, therefore, I consider to have been justified in rejecting 'shoes' as the right reading. Nor is there great objection to 'shows,' which he substitutes, and which Dyce, I find, has adopted as advocated by Lettsom in a short note. But 'shows' is not by any means a perfect synonym of 'lies' and does not so well accord with 'as sightly;' there being some tautological weakness in 'shows as sightly.' I propose confidently to read—

'As great Alcides' *does* upon an ass'—

that is, 'as great Alcides's robe does upon an ass.' Nothing could be more appropriate. As the ass in the fable put upon himself as a robe the lion's skin, which when taken from the lion by Hercules had been worn by Hercules, so the Duke of Austria had assumed for a robe the lion's skin, which as taken from the lion by Richard had been worn by Richard; and the one robe lay upon the Duke of Austria as sightly as the other robe did upon the ass. 'Shoes' is a most natural corruption

of 's does,' not unlikely anywhere, and after the double s of the genitive of Alcides' highly probable.

POSTSCRIPT, 1876.—I find from the Cambridge Edition that Keightley proposes: 'Alcides's should upon an ass.' I adhere to my proposal.

Const. Thou and thine usurp
The dominations, royalties and rights
Of this oppressed boy; This is thy eldest son's son,
Infortunate in nothing but in thee.

The supernumerary foot of the third line is irksome. The formal announcement too that Arthur is Elinor's eldest son's son, is detrimentally introduced between the two affirmations, that he was despoiled by her, and is punished for her. Mr. Ritson would omit 'this is'; Capell, Ritson, and others reduce the line by reading 'eld'st' for 'eldest.' But 'is' may have been a repetition of the 'is' in 'this,' and 'oppressed' falls naturally into two syllables. Holinshed uses even the noun 'infortune' whence comes 'infortunate,' vol. iii. p. 400. I propose—

Of this oppressed boy, *this thy* eldest son's son,
Infortunate in nothing but in thee.

Const. I have but this to say,
That he's not only plagued for her sin,
But God hath made her sin and her the plague
On this removed issue, plagu'd for her,
And with her plague, her sin; his injury
Her injury,—the beadle to her sin;
All punish'd in the person of this child,
And all for her; A plague upon her!

'Plagued' is equivalent to punished, so in Richard III.—

'And God, not we, hath plagued this bloody deed.'

'The beadle to her sin,' is 'that which punishes her sin.' So

in Henry V., 'War is his beadle, war is his vengeance.'—Act v. sc. I.

The explanation of this passage is in all its details and expressions doubtful; in its general drift fairly certain. But the commentators have, I think, missed this general drift, and through their attempt to attain to it have further darkened the more minute points of obscurity. Johnson seems to consider the passage to consist in a statement, an imprecation, and a comment on that imprecation; and to effect this interpretation he changes the words, 'And with her plague, her sin,' into 'And with her, plague her son.' What follows then he thus interprets: 'If her son is plagued, his injury will be her injury, and the misery of her sin; her son will be the beadle to chastise her crimes, which are now all punished in the person of this child.' The change which he proposes is arbitrary, and when effected makes it necessary to resort to an arbitrary and unnatural interpretation in order to give it a meaning; for it appears arbitrary to understand 'his injury her injury' as equivalent to '*in that case his injury will be her injury.*' Steevens too in order to win a meaning for the passage proposes to change 'And with her plague her sin' into 'And with her sin her plague.' His interpretation of the whole is this: 'God has made her and her sin together, the plague of 'her most remote descendants, who are plagued for her; and 'also has made her sin her own plague, and the injury she 'has done to him (*sic*) her own injury, as a beadle to lash that 'sin; i.e. Providence has ordered that she who is made the 'instrument of punishment to another has in the end converted 'that other into an instrument of punishment for herself.' Here again the change is arbitrary. The interpretation of 'with her 'sin her plague' is forced and unnatural; and how 'she is 'herself punished' does not appear. The final imprecation to —'a plague upon her'—is out of place because according to the same interpretation she is considered as already visited with punishment which is sufficient and plenary. Tollet understands '*he's* not only plagued for her sin'—of John—and thus imports a new difficulty into the passage without the

slightest ground for it. Malone rejects the several amendments of Johnson and of Steevens; but he suspects that some lines have been lost so as to mutilate the passage: otherwise he would adhere to Tollet's interpretation.

All the commentators, I would first observe, give to the words 'removed issue' the sense of 'remote descendant.' This I consider incorrect; Shakespeare in the foregoing speech speaks of Arthur being '*but* the second generation removed,' and as 'but' here means 'only,' this word excludes the extension of 'removed' to the signification of 'remote.' Shakespeare's use of the word 'removed' as applying to any third person, although not remote, is illustrated by a passage in Henry IV. pt. i.—

'To lay so dangerous and dear a trust

'On any soul removed but his own.'—Act iv. sc. 2.

'Removed issue' is in fact simply equivalent to 'grandchild,' as 'removed' cousins are, in the language of the seventeenth century, the grandchildren of two brothers; see North's Plutarch, 'Theseus,' p. 4.

Steevens, Tollet, and Malone err also in considering the passage to assert that Elinor is in effect punished in the punishment of her descendant Arthur: and Johnson is more thoroughly wrong in ascribing the same consequence to the punishment of her son John. Both interpretations rest solely upon the phrase 'her injury.' But as injury involves the idea of wrong-doing or wrong-suffering, and her punishments would be no 'wrong' at all, so great a misuse of language as these interpretations involve is not needlessly to be supposed. Secondly, 'her' before injury need not, and does not, I believe, mean the injury which she suffers, but which she does. In the third place the whole supposition of her being punished is alien from the spirit of the passage—its indignation, its imprecation, and its express and vehement outcry that '*all* 'is punished in the person of this child,' which includes the meaning that the punishment is restricted to the person of this child.

One other main point, which all the commentators, it seems to me, have failed to discern, is that the very punishment of Arthur, being inflicted, judicially so far as Providence is concerned, but injuriously so far as Elinor is concerned, constitutes one of her sins for which Arthur is punished. He is punished for Elinor's sins by means of Elinor's injury to him, and he is punished further and also for the punishment of those sins, which that injury inflicts on him, because it is a sin also.

In the interpretation of this passage I have found one chief and most persistent cause of doubt, although clearly not the chief difficulty, to consist in the meaning of the word 'sin' as occurring in different places. On the whole, I brought myself to the conclusion that if the existing text be absolutely correct it has two meanings, as Johnson interprets; that in its first occurrence, 'That he's not only punished for her sin,' it means simply and comprehensively 'evil-doing;' but that in other places it refers to her son John, the offspring of her sin-conceiving womb, as an evil-doing also of hers. Again, in the words 'his injury,' 'her injury,' we are bound, I think, if it be possible, to attach the same meaning to 'injury,' and also the same relation of the possessive pronoun in each case to 'injury.' As 'her' therefore *must* refer to the woman who inflicts the injury, so, naturally, as it appeared to me, will 'his' refer to a man who inflicts the injury. So—

'Whose guileless drops
'Are every one a woe, a sore complaint,
'Gainst him whose wrongs give edge unto the sword
'That make such waste in brief mortality.'

Henry V. act I. sc. 2.

Where 'whose wrongs' means 'the wrongs inflicted by whom.' This interpretation is further confirmed by the recent outbreak of Constance, '*Thou and thine* usurp the dominations, rights, 'and royalties of this oppressed boy,' which exactly tallies with '*his* injury, *her* injury.' As John too was the principal offender in the injury to Arthur, there seemed a peculiar propriety in the allusion to him; and yet, since he was not

ineally related to Arthur so as to bring upon Arthur 'the canon of the law,' he can only be punished in Arthur's person as a '*sin*' of *Elinor*. The word *sin* in this extended signification of a person Shakespeare elsewhere employs. So—

'Thy ambition,'
'Thou scarlet sin, robbed this bewailing land.'

Henry VIII. act iii. sc. 2.

And not only so, but he imputes one person as a sin to the character of another. Thus in Henry IV. pt. i., the Prince says in reference to Falstaff, 'I will no longer be guilty of this sin, this sanguine coward, this bed-presser' (act ii. sc. 4). The relation of Elinor to John appropriated him to her however far more closely and intimately by conception, love, favour, and alliance than mere association could appropriate Falstaff to the Prince.

But here I would observe that as Constance has already said 'Thy *sins* are visited on this poor child,' it would be but natural and likely that she should say—

'I have but this to say,—
'That he's not only plagued for her *sins*,
'But——'

It is fairly clear that the second line is intended by her as a repetition of something already said by her, to which she now proposes to make an addition; and therefore that this repetition should be made in the same language as before is natural; the more so as the adoption of the same word renders the whole passage more distinct.

The drift of the passage will be this:—'I have this to say: 'Arthur is not only punished for Elinor's sins, but God has ordained that her sin—her son John—and herself, (who are too the plague or scourge by which Arthur is punished for her, and by her and by her sin,) and the injury of John to Arthur, and her own injury to Arthur, (which is in fact the means of visiting her own sin with punishment,) all be punished in the person of Arthur, and all on her account and in her stead. It may be uncertain whether the words 'her sin' after 'her

‘plague,’ be in apposition with ‘her plague,’ as I have here considered them, or in apposition with ‘his injury,’ &c., which follow them—whether in fact, ‘her sin’ be the instrument of Arthur’s punishment or the thing punished in Arthur’s punishment. Either way, the passage affirms or involves at least three propositions:—The first, that Arthur is punished for her sins: the second, that Arthur is punished by her and her sin for her and her sins; and the third, that this punishment of Arthur for her sins, being inflicted by her and her sin injuriously is, no less than her other sins, an offence the punishment of which is inflicted on the injured and punished Arthur. It is this accumulation of sins—all of which have been described or indicated in the passage—to which the words ‘*All*’ ‘punished in the person of this child and *all* for her,’ refer.

I propose to alter the last line of the passage by an addition which is greatly wanted to fill up the measure of the verse, and which, I venture to say, reintroduces an idea quite apposite and forcible. I would read the whole passage thus

I have but this to say:—

That he’s not only punished for her sin (or *sins*),
 But God hath made her sin and her (the plague,
 On this removed issue plagued for her,
 And with her plague, her sin,) his injury,
 Her injury—the beadle to her sin,—
 All punished in the person of this child,
 And *punished* all for her;—a plague upon her!

It would not be unlikely that a transcriber who did not fully appreciate the passage should omit the second ‘punished,’ being the repetition of a word occurring in the line above and occurring in the same foot as in this verse.

But as the whole structure of the passage is even thus slightly awkward, perhaps it was written by Shakespeare as follows:

I have but this to say;—

That he’s not only punished for her sin (or *sins*),

But God hath made her sin and her the plague
On this removed issue plagued for her,
And with her plague. Her sin, his injury,
Her injury—the beadle to her sin,—
Are punished in the person of this child
And *punished* all for her ;—a plague upon her !

After the foregoing note was written, I learned that Mr. Arrowsmith had interpreted the passage in one very important point as I have here construed it. From his interpretations of ‘removed issue’ as ‘far removed,’ of ‘her injury,’ and of ‘the beadle to her sin,’ as implying punishment inflicted on Elinor, I found myself to differ. Mr. Lettsom, I learn, would complete the last line thus : ‘And all for *her and by her*—a plague upon her.’

K. Phil. How comes it then, that thou art called
a king,
When living blood doth in these temples beat,
Which owe the crown that thou o’ermasterest ?

K. John. From whom hast thou this great commission, France,
To draw my answer from thy articles ?

‘From thy articles,’ as the answer was to be drawn not from King Philip’s particular questions, or articles, but ‘by’ them, Roberts and Malone have amended ‘from’ by ‘to.’ A better change would be :

From whom hast thou this great commission, France,
To draw my answer *forth by* articles ?

‘From thy’ is a natural although fatal depravation of ‘forth by.’ To ‘draw forth’ is a phrase used elsewhere by Shakespeare. But Shakespeare possibly used ‘from’ here in the sense of ‘by’ or ‘by means of.’

Aust. What cracker is this same, that deafs our ears

With this abundance of superfluous breath?

K. Phil. Lewis, determine what we shall do straight.

‘*K. Phil.* Lewis determine, &c.’ In the old copy, the line here assigned to King Philip is the last line of the speech of Austria, and runs thus :

King Lewis, determine what we shall do straight.

As not Lewis but Philip was king, Malone, followed by Rann, Collier, Cambridge Editors, and Knight, assigned the speech in the text to ‘King Philip.’ Others (Dyce for instance) retain the line as a part of Austria’s address, and amend it thus :

King Philip, determine what we shall do straight.

And another class of critics, such as Delius, retain both the old assignments of the line, and its words, the effect of which they modify by new punctuation, thus :

King, Lewis, determine what we shall do straight.

‘King Lewis’ is objectionable historically. The amendment ‘King Philip’ supposes an unlikely depravation of the text. Both involve an improbable style of address. The alteration of the assignment of the line to ‘King Philip’ is arbitrary and out of keeping with the other headings, in which Philip is entitled France. The punctuation ‘King, Lewis,’ &c. is unnatural. Shakespeare wrote, I believe,

Kind Lewis, determine what we shall do straight.

‘Kind so and so’ is a very common style of address to a friendly person, or one whom the speaker desires to conciliate, in Shakespeare. So Hotspur says sneeringly of Henry IV., that he had always spoken to him as ‘kind cousin,’ so we have ‘kind duke of Glo’ster,’ and ‘kind Tyrrel,’ in Richard III.

'Kind Lewis' too is a very proper return from Austria for the 'brave Austria' with which Lewis had greeted that duke.

Eli. His mother shames him so, poor boy, he weeps.

Const. Now shame upon you, whe'r she does or no!

His grandam's wrongs, and not his mother's shames,
Draw those heaven-moving pearls from his poor eyes.

Read: 'whe'r he does or no,' i.e. whether he weeps or not. Constance, so far from admitting, expressly denies that she shames him.—RITSON.

The line as it stands in all the modern editions is very awkward. Still Ritson errs, in his emendation, and in his reason for it. Constance does not expressly deny that she shames her son. All editors and critics, too, have misunderstood the connection of her ideas and words. We should print and punctuate:

Now, shame upon you! :—*whether* she does, or no,
His grandam's wrongs, and not his mother's shames,
Draw these heaven-moving pearls from his poor eyes.

Constance affirms, that whether she shames her son or not, her son's tears are due, not to his mother's shames, but to his grandmother's injuries. All place the note of after 'or no;'—and so directly connect 'whether she does 'or no' with the antecedent words, 'shame upon you,' whereas they are a part of the sentence which follows. 'Whether' is pronounced 'wheth'r.'

K. Phi. You loving men of Angiers, Arthur's subjects,

Our trumpet call'd you to this gentle parle.

'Gentle parle'—this expression may be contrasted with that of 'angry parle' in Hamlet. But in the one case refer-

ence is made to the conference of friends or neutrals, in the other case to that of enemies. In *Troilus and Cressida* we have 'this gentle truce.'

K. John. These flags of France, that are advanced
here

Before the eye and prospect of your town
Have hither marched to your endamagement.

'Advanced' means here not 'put forward' but 'lifted high,' and thus made conspicuous. So in *Coriolanus*:

'Of his right arm, which, being advanced, declines,
'And then men die.'—Act ii. sc. i.

Again, 'advanced their eyelids' for 'lifted their eyelids' (*Tempest*, act iv. sc. i); so again 'hung thy advanced sword 'i' the air' (*Troilus and Cressida*, act iv. sc. 5). So again in *Richard III.*:

'Advance thy halberd higher than my breast.'—Act i. sc. 2.

So again, *Henry V.*, act v. sc. 2. Dyce's glossary does not give this meaning, nor either Johnson's or Richardson's dictionary.

K. Phil. But if you fondly pass our proffer'd offer
'Tis not the roundure of your old-fac'd walls,
Can hide you from our messengers of war;

'Proffer'd offer' wears a suspicious look due to the repetition of the same sounds and significations. It has been amended accordingly into 'proper offer' by Jarvis, 'proffer'd love,' by S. Walker. But 'an offer' in Shakespeare's language often means a 'matter or object offered.' So here our 'proffered offer' may signify 'those terms and things 'which we have spontaneously proposed to give.' The same

distinction between 'proffer' and 'offer' seems involved in the following lines in Henry IV. pt. 2 :

'For he hath forced us to compel this offer,
'And it proceeds from policy not love.'—Act iv. sc. 1.

'Proffer'd offer' is the right reading.

SCENE 2.

F. Her. And victory with little loss doth play
Upon the dancing banners of the French,
Who are at hand triumphantly display'd.

'Triumphantly displayed.' There are three nouns, with which this one participle might without violence be associated — 'victory,' 'the French,' and 'banners.' I prefer to connect it with 'the French' although the association of the same epithet with 'colours' in the speech of the English herald countenances its ascription to 'banners.' 'Display'd' is simply 'spread out : ' so we have 'hands displayed.'—Henry VI. pt. 2, act iii. sc. 2.

E. Her. There stuck no plume in any English crest,
That is removed by a staff of France.

The staff here is the knight's lance, which he set in rest to charge with. In Henry IV. we have—

'Their armed staves in charge, their beavers down.'

But 'staves' in this passage means the wooden portions only of the lances,

Cit.

Whose equality

By our best eyes cannot be censured.

"Cannot be censured ;" that is, cannot be estimated. Our author ought rather to have written, "whose superiority," or "whose inequality," 'cannot be censured.'—MALONE.

But for Malone's note and Steevens' confirmation of it, I should have thought it unnecessary to interpret this as meaning, 'whose equality is so exact that our best eyes can see

‘no flaw in its completeness.’ *Censure* appears to be a term specifically applicable to the discrimination of differences. So Henry VIII.:

‘Being present both,

‘’Twas said, they saw but one, and no discerner

‘Durst wag his tongue in censure.’—Act i. sc. i.

K. John. Say, shall the current of our right run on?
Whose passage, vex’d with thy impediment,
Shall leave his native channel, and o’erswell
With course disturb’d even thy confining shores;
Unless thou let his silver water keep
A peaceful progress to the ocean.

There has been some controversy whether ‘run on’ should be admitted into the text in opposition to the authority of ‘rome on’ in the first folio, and in accordance with the second and third folios. Malone adheres to ‘roam on’ because ‘brooks’ are described by Shakespeare in the *Tempest* as ‘wandering.’ Steevens prefers ‘run on’ and quotes ‘Many streams run into one self sea’ of *King Henry V.* The most decisive passage, however, has escaped notice—

‘And like a bated and retired flood,

‘Leaving our rankness and irregular course

‘Stoop low within those bounds we have o’erlooked,

‘And calmly run on in obedience

‘Even to our ocean, to our great King John.’

Act v. sc. 4.

It is observable that in both passages the natural course of the river is contrasted with its state of flood, and the transgression of its bounds with its progress to the ocean. As therefore ‘run on’ is the universal reading in the latter passage, which describes its natural course, so may it be safely admitted as the true reading in this passage, where more than one folio already give it as such, and where the other offers a word so like a misprint, as ‘rome,’ for ‘runne.’

K. John. In us that are our own great deputy,
And bear possession of our person here ;
Lord of our presence, Angiers, and of you.

That is, reserving to 'our own person the representation
'of our own royalty, and the possession of the town of
'Angiers.'

First Cit. The sea enraged is not half so deaf,
Lions more confident, mountains and rocks
More free from motion, no, not death itself
In mortal fury half so peremptory,
As we to keep this city.

Bast. Here's a stay,
That shakes the rotten carcase of old death
Out of his rags ! Here's a large mouth, indeed,
That spits forth death, and mountains, rocks, and seas ;
Talks as familiarly of roaring lions,
As maids of thirteen do of puppy-dogs !
What cannoneer begot this lusty blood ?
He speaks plain cannon, fire, and smoke, and bounce ;
He gives the bastinado with his tongue ;
Our ears are cudgel'd ; not a word of his
But buffets better than a fist of France :
Zounds ! I was never so bethump'd with words,
Since I first call'd my brother's father, dad.

Johnson, after saying that 'stay' is so improper a word to introduce the next line, that every reader must wish for some other, proposes 'flaw,' in the sense of a sudden gust or blast. Steevens thinks no change is needed. Malone, too, is content with 'stay' if interpreted, not as Johnson understands it, 'a hindrance,' but 'a supporter' or 'partisan.' Dyce, after quoting Lettsom's disapproval of the arguments offered by Malone in favour of 'stay,' and after introducing Sped-

ding's proposal of 'storm,' falls back on the old reading 'stay' in despair. Delius too considers 'stay' to be right in the sense of stop or interruption, and in allusion to the proposals which had for their object the hindrance of the plans of the kings. S. Walker thinks Johnson's conjecture 'flaw' indisputably right. I cannot at all acquiesce in 'stay,' nor does either 'flaw' or 'storm' seem to me the right emendation.' I propose without hesitation:

' Here's a *style*,
That shakes the rotten carcase of old death
Out of his rags, here's a large mouth indeed.'

The 'style' and the 'mouth' are well-assorted images; and 'giving the bastinado with his *tongue*,' 'his *word* buffeting 'better than a fist of France,' '*speaks* plain cannon, fire, and 'smoke,' 'a *mouth* that spits forth death, mountains, rocks, and 'seas' are all in perfect keeping with '*a style* that shakes the 'rotten carcase of old death.' The language in the speech, too, of the first citizen is precisely such as justly to provoke these observations on its 'style.' 'Style' might naturally be corrupted into 'stay.' My conjecture is strongly confirmed again by the answer of La Pucelle to the English emissaries in Henry VI. pt. i.

Here is a silly stately style indeed,
The Turk that two-and-fifty kingdoms hath,
Writes not so tedious a style as this.—Act iv. sc. 7.

I learn from the Cambridge Edition that Mr. Singer proposes 'say' for 'stay,' and Mr. Spedding the alternative reading 'story.'

Eli. Mark, how they whisper: urge them, while
their souls
Are capable of this ambition.

'Ambition.'—Johnson in his dictionary has quoted this passage in illustration of the meaning of this word as 'the 'desire for anything great or excellent.'

Eli. Lest zeal, now melted, by the windy breath
Of soft petitions, pity, and remorse,
Cool and congeal again to what it was.

This passage has been variously interpreted. Johnson understands the poet to say, Lest the zeal *for the cause of Constance*, which has now lost for the moment its natural hard form of zeal—and has so ceased to be zeal—return again to that form and be stiff and hard against us. Steevens thinks, on the contrary, that it means, ‘Lest the *zeal for us*, which being now at its highest point of heat, is in a state of fusion—lose that quality and become hard and metallic toward us.’ Delius agrees with Johnson. Malone interprets. Lest *the zealous feeling of affection towards us*, which at this moment exists, cool down again, under the influence of petitions, pity, and remorse, into a state of icy disaffection. I understand it to mean, ‘Lest the favourable and melting condition, which as such is now zeal for us, but which has been produced by the artificial influence of petitions, pity and remorse blowing on the congealed surface of an icy and adverse feeling, return again to that cold, hard, and hostile feeling which it was before it was zeal.’ ‘By the windy breath’ is in construction joined, I think, to ‘now melted’ and not to ‘congeal to what it was,’ as Malone and Steevens take it. Both the drift of the passage and grammatical propriety point to this conclusion. In fact, I consider Johnson wrong in interpreting ‘zeal’ as a feeling in favour of Constance; Steevens wrong in considering the whole metaphor to be taken from the various forms of metals. and not of water; and Malone wrong in considering the solid form of water to be the effect of petitions, &c.

The passage should be punctuated thus:

Lest zeal, now melted by the windy breath
Of soft petitions, pity, and remorse,
Cool and congeal again to what it was.

K. John. Find liable to our crown and dignity.

‘Liable’ in the language of Shakespeare often means ‘under the dominion of;’ so, in *Julius Cæsar*:

‘But if my name were liable to fear.’—*Act i. sc. 2.*

And again:

‘And reason to my love is liable.’

‘Liable’ is disyllabic here, as is ‘supplyant’ in *Cymbeline*, act iii. sc. 7, and as viand is monosyllabic in the *Tempest*, act iii. sc. 3.

K. John. As she in beauty, education, blood,
Holds hand with any princess of the world.

‘Holds hand,’ that is, ‘is even with and equal to;’ apparently a metaphor taken from walking with hands so joined as to involve evenness of rank in walking. So in *Hamlet*:

‘Whose love had such a dignity

‘That it went hand in hand even with the vows

‘I made to her in marriage;’

that is, ‘whose actual love in the marriage state did not lag ‘behind those vows of love made on marriage.’ So again in *Cymbeline*: ‘A kind of hand-in-hand comparison, as good ‘and as fair as,’ &c.—*Act i. sc. 5.*

Blanch. If he see aught in you that makes him
like,
That anything he sees, which moves his liking,
I can with ease translate it to my will.

I understand the construction here differently from all other critics and editors, and would therefore punctuate differently,—in this way:

If he sees aught in you, that makes him like
That any thing he sees which moves his liking,
I can with ease translate it to my will.

That which causes liking, is naturally the object of liking. We thus too are rid of the double accusative 'that any thing' and 'it,' or the slightly awkward nominative absolute 'that any thing.'

'Translate it to my will' means 'transfer from John's will, 'on which it is now acting, to my will, with the same effect on 'my will as on his.' This sense of 'translating' as 'transferring' from one place to another is rare in Shakespeare.

Aust. For I am well assured
That I did so when I was first assured.

'When I was first assured.' S. Walker proposes—for 'assured,' 'affied.' But in the closing rhymes of Shakespeare the final word of the first line is not rarely repeated as the end of the second line. Thus in Richard II.

Our prayers do outpray his, then let them have
That mercy which true prayers ought to have.—Act v. sc. 3.

There is more than one instance of such repetition, too, in this very play. Besides, 'assured' is the right word for 'betrothed.' So: 'I my selfe have seen Lollia Paulina (late wife and after 'widdow to Caius Caligula the Emperor) when she was 'dressed and set out, not in stately wise, but only when she 'was to go to a wedding supper, or rather unto a feast when 'the assurance was made.'—Plinie, Holl. book ix. ch. 35.

K. Phil. Where is she and her son? tell me who
knows.

Lew. She is sad and passionate at your Highness'
tent.

K. Phil. And by my faith, this league, that we
have made,
Will give her sadness very little cure.

The second line seems to contain a syllable too much
[30]

apparently introduced by a word of suspicious character, 'passionate.' But 'passionate' may have been pronounced 'pashnate,' as in *Cymbeline* 'profession' is articulated 'profesh'n.'

In my profession ; knighthoods and honours are.

—Act v. sc. 2.

Shakespeare, too, certainly uses 'passion' for mere 'suffering.' So in *Henry IV.* pt. i: 'I do not speak to thee in drink, but 'in tears: not in pleasure but in passion; not in words but 'in woes also' (act ii. sc. 4), where 'passion' clearly means 'extreme suffering.' So again in *Titus Andronicus*:

Victorious Titus, rue the tears I shed,

A mother's tears in passion for her son.—Act i. sc. 2.

where the topic and the expression resemble those of this passage.

Bast. That daily break-vow, he that wins of all,
Of kings, of beggars, old men, young men, maids ;
Who, having no external thing to lose
But the word maid, cheats the poor maid of that,
That smooth-faced gentleman, tickling commodity.

'Who' has been considered by critics to be in concord with 'having,' &c., and has been taken as the relative to 'maids' or 'maid.' It is impossible to avoid both harshness of construction and faultiness of grammar in this passage. This interpretation, however, avoids neither, for in such a construction 'cheats' can have no nominative case, while 'who having,' as an absolute case, for 'since they have' is very awkward. On the whole, I prefer to consider 'who' as the relative to 'break-vow' and the subject of 'cheats,' and 'having' as the participle in the accusative agreeing with the 'poor maid.' The whole construction is this: 'who cheats the poor maid, having 'no external thing to lose but the word maid, of that word.' Hanmer, misunderstanding the construction, altered 'maid' to 'maids,' thereby doing detriment to the logic of the passage ;

for it must be observed that it is the *poor* maid only, not maids in general, who has nothing to lose but the name of maid.'

But the last line seems by one foot too long; 'tickling,' however, is trisyllabic: as England sometimes is pronounced by Shakespeare 'Engeland.' So, again, 'handling' in Henry IV. pt. ii.:

'A rotten case abides no handling.'—Act iv. sc. i.

The scansion of the last line, then, is:

That smooth | fac'd gentl' | man tick | eling | commod'ty.
 1 2 3 4 5

The last foot is an amphibrach, which, as we shall have occasion to see, Shakespeare often uses as a fifth foot, and often forms by slurring two short syllables into one—so as to make four syllables into three—an amphibrachic foot, ∪—∪. Seymour reads 'are cheated e'en of that.' This licentious emendation proceeds also on the erroneous construction of 'who' as relating to 'maid.'

Bast. This sway of motion, this commodity,
 Makes it take head from all indifferency,
 From all direction, purpose, course, intent.

'Commodity.'] This word was used in the seventeenth century for 'profit.' So: 'There is a bird in Arabia called 'Cinnamologus, which with the twigs and branches of the 'cinnamon tree buildeth her nest. The inhabitants, &c., 'shake the same down by shooting arrowes headed with lead to 'make commodity thereof.'—Holl. Plin. booke x. ch. 38.

'Makes it take head from all indifferency.] As we should still say 'give the horse his head;' so Shakespeare considers the horse to be 'taking his head' when he escapes control. The same metaphor recurs in Rich II, act iii. sc. 3:

'To shorten you,
 'For taking so the head, your whole head's length.'

'From' means, as often elsewhere in Shakespeare, 'away 'from,' and so 'at variance with, all indifferency,' &c. The sentiment is that commodity or self-interest not only allows a

direction to one side when no other direction is given, but also allows a direction contrary to that resolved upon before.

Bast. And this same bias, this commodity,
This bawd, this broker, this all-changing word,
Clapp'd on the outward eye of fickle France,
Hath drawn him from his own determin'd aid,
From a resolved and honourable war.

‘This all-changing word.】 The first folio gives ‘word’ as does the text. The second, third, and fourth folios read ‘world.’ The dissatisfaction which prompted such an emendation is better than the emendation. How can either a ‘world’ or a ‘word’ be clapped on the outward eye? Certainly we should read the passage with such a change as this :

And this same bias, this commodity,
This bawd, this broker, this all-changing *wand*
Clapp'd on the outward eye of fickle France
Hath drawn him, &c.

The wand, being the accredited instrument by which all the transformations of the magician and enchanter are ostensibly effected, is the very object to which the epithet ‘all-changing’ is appropriate, and it is most naturally imagined to exercise supernatural powers on vision by the actual application of it to ‘the outward eye.’ Possibly Shakespeare in writing these lines called to mind the ceremonial of enchantment :

‘Quæ simul arenti sitientes hausimus ore,
‘Et tetigit summos virgâ dea dira capillos,
‘Et pudet et referam, setis horrescere cœpi.’

where we ought, I should say, to read ‘*ut pudet ut referam* ;’—
And of disenchantment :

‘Percutimurque caput conversæ verberare virgæ,
‘Verbaque dicuntur dictis contraria verbis.’

Ovid, ‘Met.’ lib. xiv. Fab. v. vi.

It is possible indeed that 'rod' not 'wand' is the right word; for the translators of the Bible use 'rod' for the 'wand' which transforms. Boyle too exchanges 'rod' and 'wand' as synonyms; and 'rod' like 'wand' resembles 'word' closely. But I decidedly prefer 'wand.'

Bast. And why rail I on this commodity?
 But for because he hath not woo'd me yet:
 Not that I have the power to clutch my hand,
 When his fair angels would salute my palm;
 But for my hand, as unattempted yet,
 Like a poor beggar, raileth on the rich.

'But for because.'] 'But for' occurring in the fifth line means 'but because,' and is intelligible and sufficient. 'But for because' in the second line is to modern ears mere solecism, or mere repetition. Pope accordingly amended by 'But that because,' and I thought, at first sight, of, 'But for the cause' more plausibly. The expression, however, 'but for because' is justified by the following example:

'Not that the sight of others' miseries
 Doth any way the honest heart delight,
 But for because it liketh with our eyes
 To see harmes free that on ourselves might light.'

Translation of Lucretius in preface of North's Plutarch.

'But for my hand, as unattempted yet,' &c.] The fifth and sixth lines ascribe 'railing' to the hand,—absurdly. I would read the lines thus:

But why rail I at this commodity?
 But for because he hath not woo'd me yet:
 Not that I have the power to clutch my hand,
 When his fair angels would salute my palm,
 But for my hand is unattempted yet:
 Like a poor beggar raileth on the rich.

'Like,' as will appear from several quotations hereafter to be made, has often in Shakespeare the sense of 'like as,' 'in the same manner as,' 'as ;' in fact is often a conjunction. The whole passage means 'I rail on commodity, not because I have the power to close my hand, if commodity should offer me money, but for the simple reason that no money is yet offered to my hand,—just as a beggar rails on rich people.' The comparison effected by means of 'like' is that between 'myself railing on commodity' and 'a poor beggar railing on the rich,'—not between 'my hand railing' and 'a poor beggar railing,' as it would necessarily mean if 'as unattempted' were right.

ACT III.

SCENE I.

Const. What dost thou mean by shaking of thy head ?

Why dost thou look so sadly on my son ?

What means that hand upon that breast of thine ?

Why holds thine eye that lamentable rheum,

Like a proud river peering o'er his bounds ?

Be these sad signs confirmers of thy words ?

Then speak again.

'Why holds thine eye that lamentable rheum'] Lamentable here is active, 'that rheum which vents lamentations.' 'Medicinal' is similarly used as 'healing' in *Much Ado*, act ii. sc. 2 ; and 'deceivable' similarly as deceptive in the phrase 'deceivable and false,' in *Rich. II.* act. ii. sc. 3.

'Be these sad signs,' &c.] I would observe, rather for the sake of the correct interpretation of other passages than of this, that the last note of interrogation, although universally placed here, appears to me erroneous. I would read—

Be these sad signs confirmers of thy words,
Then speak again.

That is, 'if these signs confirm thy words, speak again.' 'Be' serves to express a conditional proposition, not a question.

Const. If thou that bid'st me be content, wert grim,
Ugly, and sland'rous to thy mother's womb,
Full of unpleasing blots, and sightless stains.

Collier's 'Corrector' plausibly but erroneously reads 'unsightly' for 'sightless,' which Johnson had fairly well explained to have the meaning 'unsightly' here. In truth, Shakespeare always, I believe, uses 'sightless' as that, which from causes physical or moral is not an object of sight, and never as 'that which cannot see.' So in Macbeth, Lady Macbeth addresses the spirits of evil:

'Wherever in your sightless substances
'Ye wait on nature's mischief.'—Act i. sc. 5.

where 'sightless' means 'invisible.' So again, 'sightless' 'couriers of the air' means 'invisible.' Here 'sightless' 'stains' means 'stains which one cannot endure to look at.' Nor is 'sightless' the only adjective which our author thus substitutes for its kindred negative. In King Richard II. we have:

Who performed
The bloody office of his timeless end.—Act iv. sc. 1.

where 'timeless' signifies 'untimely,' as here 'sightless' signifies 'unsightly.'

Const. Which I alone
Am bound to underbear.

'Underbear,' i.e. 'support.' Similarly Shakespeare speaks of an 'undergoing stomach,' a proud courage which supports suffering.

Const. Nature and Fortune joined to make thee
great?
Of Nature's gifts thou may'st with lilies boast,

And with the half-blown rose : But Fortune, O !
 She is corrupted, changed, and won from thee ;
 She adulterates hourly with thine uncle John ;
 And with her golden hand hath pluck'd on France
 To tread down fair respect of sovereignty,
 And made his majesty the bawd to theirs.
 France is a bawd to fortune, and King John ;
 That strumpet Fortune, that usurping John.

'Thou may'st with lilies boast and with the half-blown
 'rose,' means, 'thou may'st boast,' (not 'in company with,' but)
 'against, in competition with, lilies and the half-blown rose.'
 This is proved by Hen. VI. pt. 1.

Nor should that nation boast it so with us,
 But be extirped from our provinces.—Act iii. sc. 3.

to 'boast with' is to 'vie with.' Similarly too, we have
 'Change shapes with Proteus for advantages,' in the sense of
 'change shapes in emulation of and in competition with
 'Proteus.'

The last verse but two is surely wrong. Majesty has
 here not been ascribed either to Fortune, or to John ; nor
 could such an attribute have been consistently bestowed on 'the
 'strumpet' and 'the usurper.' His majesty simply ministers
 to the lowest personal relations of Fortune. The last line
 but one indicates too that persons simply and not majesties
 have been spoken of in the preceding verse. The genuine
 line surely is :

And made his majesty the bawd to *them*,
 which is further carried and explained by

France is a bawd to Fortune and to John.

Sal. Pardon me, madam,
 I may not go without thee to the kings.

Const. Thou may'st, thou shalt, I will not go with
 thee :

I will instruct my sorrows to be proud ;
For grief is proud, and makes his owner stout.
To me, and to the state of my great grief,
Let kings assemble ; for my grief's so great,
That no supporter but the huge firm earth
Can hold it up : here I and sorrow sit ;
Here is my throne, bid kings come bow to it.

The old copies read 'makes his owner stoop.' Hanmer amended this by substituting 'stout' for 'stoop.' Malone preferred the old reading, thinking that 'stoop' was used to explain the attitude of Constance in sitting down, weakly. I believe that 'stoop' is an error, but am not fully satisfied with 'stout.' I propose for consideration—

For grief is proud and makes his own *so too*.

The speaker is giving a reason for instructing 'her sorrows' 'to be proud.' And as her sorrows are 'her own sorrows' it is reasonable to show that Grief being proud makes what is its own proud too. 'Own' is spelled in the old copy 'owne.' See Hen. VI. act I. sc. I. 'Owne so too' easily became 'owner stoop.' Delius defends the old reading, as meaning Grief presses those who entertain it (*ihn inne haben*) to the ground so that they can obey no command but its own, ineffectually.

'The state of my great grief.'] 'A state' is, in the language of Shakespeare's age, a chair under a canopy prepared for royalty to sit in on formal occasions. This 'state' is here the earth itself.

'Here I and sorrow sit.'] The old copy has 'sorrows,' which Pope first altered to 'sorrow.' It is difficult to justify the change ; 'sorrows' is equivalent in the preceding lines to 'grief.' In the whole of Shakespeare there occurs no personification of 'sorrow,' although there is one of 'grief ;' and the very use of 'sorrows' 'so lately before' disqualifies the word 'sorrow' in some degree from constituting the name of a person. If sorrow were a personality, surely the throne to be bowed to would not be that of Constance exclusively, but rather that of *Sorrow* alone or with her.

Const. You are forsworn, forsworn ;
 You came in arms to spill mine enemies' blood,
 But now in arms you strengthen it with yours :
 The grappling vigour and rough frown of war,
 Is cold in amity and painted peace.

'Cold,' the word given in all the old copies, Hanmer altered to 'cooled.' 'Cooled' has the advantage of being a participle, which in this place is wanted. But either 'cold' or 'cooled' raises a very discordant image in contrast with 'grapple and frown.' Capell alters 'cold' to 'clad ;' but this does not imply change in the essence of the matter which is changed, and 'frowns and grapples' are not objects which require clothing or allow of it. I propose with confidence—

'Is *clos'd* in amity and painted peace.'

'*Closed*' is 'ended,' and there is therein a strong tinge, too, of the same sense, which is predominant in a passage in Julius Cæsar :

'To close

In terms of friendship with thine enemies.'—Act ii. sc. 2.

where it seems to be applied to circumstances very like those which the poet now describes. So again in Henry IV. pt. ii. :
 'See now, whether pure fear and entire cowardice doth not
 'make thee wrong this virtuous gentlewoman to close with us.'
 —Act ii. sc. 4 : where again the word 'close' is used in a sense and situation almost identical with those of the text. The loss of a single letter and the transposition of a single letter effected the corruption of 'clos'd' into 'cold.'

K. John. What earthly name to interrogatories,
 Can task the free breath of a sacred king ?

The folios give the lines thus—

'What earthy name to interrogatories
 'Can taste the free breath ?' &c.

Rowe first changed 'taste' into 'tax,' for which Theobald substituted 'task.' He has been universally followed; but the reading of the folio is so far supported by similar instances of the word's use that I would restore it thus:—

What *earthy* name to interrogatories
Can *taste* the free breath of a sacred king?

the emendation 'task' is supported by 'tasking' in another passage which is itself warranted only by one quarto, in opposition to other quartos and the first folio. The folio in both passages reads 'taste' and 'tasting.' One mode of examining the quality of matter is by 'tasting,' hence 'to 'taste' meant often 'to put to a test, to try;' so the *taster* at a feast was the person who tried by tasting the wholesome quality of the food. Hamlet says to the player, 'Give us a 'taste of your quality;' i.e. 'allow a trial of your quality.' So in *Troilus and Cressida*—

' Though't be a sportful combat,
' Yet in this trial much opinion dwells ;
' For here the Trojans taste our dear'st repute
' With their fin'st palate.'—Act i. sc. 3.

The meaning of 'can taste the free breath of a sacred king' is, 'can call on the free speech of a king whose prerogative it is 'that he should be free either to utter speech ("free breath") 'or not as he pleases, for utterances which it proceeds to 'examine and pronounce upon'—in fact, 'charge the king to 'an answer,' as John within three lines expresses it.

'Earthy' first altered to 'earthly' by Pope had been used by translators of the Bible into English, and therefore may have been familiar to Shakespeare although strange possibly to his Roman Catholic editor of a different century. Long after so writing I find that the Cambridge editors read 'earthy' as I propose—but without comment.

Const. When law can do no right,
Let it be lawful, that law bar no wrong :
Law can not give my child his kingdom here ;

For he, that holds his kingdom, holds the law :
 Therefore, since law itself is perfect wrong,
 How can the law forbid my tongue to curse ?

The reasoning of the two first lines is obscure. They seem to import on the first glance that because law cannot do right, it ought not to prevent wrong: the obvious meaning of 'bar no wrong' being 'take exception to no wrong,' 'put no obstacle in the way of wrong.' This could not have been meant. We must supply something. They mean, 'When law is unable or unwilling to exercise its remedial power on behalf of any individual, let it at least surrender all its prohibitive power on behalf of the same individual.'

Const. O Lewis, stand fast; the devil tempts thee
 here,
 In likeness of a new untrimmed bride.

Theobald amended 'untrimmed' by 'and trimmed,' 'because "untrimmed,"' as he thought, 'could bear no signification to square with the sense required.' To this alteration Johnson is inclined, and Malone gives in his adhesion. Warburton preferred 'untrimmed' in the sense of 'unbalanced,' as a boat is balanced or trimmed by the presence of a partner. Steevens also preferred it, as meaning 'divested of all clothing, and therefore the cause of an irresistible temptation.' Collins and Tollet accept the word as indicating 'not yet in 'bridal trim or habit,' in consequence of the suddenness of the engagement. I cannot accept either of the interpretations given by Warburton and by Steevens, which are unnatural; and in its proper and natural sense 'untrimmed' adds nothing to the temptation. Collier's 'Corrector' reads 'up-trimmed,' which Dyce adopts and confirms by 'trim up,' in *Romeo and Juliet*, and 'trimmed up' in Marlowe's translation of Ovid; both applied to the arraying of a bride for the nuptial ceremony. Shakespeare uses 'trim,' both as noun and verb, to signify elaborate attire; and therefore I should fully incline to Theobald's emendation as most probable, and

to the 'Corrector's' as not improbable, were it not for the words, 'The devil tempts thee *here* in likeness,' and she was not present in the likeness of a trimmed bride. But 'trimmed,' and 'uptrimmed,' are very light matters as elements of a sensual temptation by the devil. Although, then, 'untrimmed' enhances the effect of 'new,' denoting the absence of all artificial decorations, and therefore may be Shakespeare's 'word'; yet I think it not improbable that the poet wrote—

The devil tempts thee here
In likeness of a new *untamed* bride.

No classical scholar could fail to see in this expression the equivalent to 'a new and virgin bride,' even if Shakespeare had not himself defined it virtually, and indicated its value as a spur to love and desire, by a passage in *Troilus and Cressida*, where Diomedes, rebuking the eagerness shown by Paris and by Menelaus for the possession of Helen, says of the latter—

'He like a puling cuckold would drink up
'The lees and dregs of a flat tamed piece.'

The '*flat tamed* piece' there is the absolute opposite of the '*new untamed* bride' here. Trimmed or untrimmed, Blanche was the new and virgin bride—a real temptation. It may be observed, too, that Shakespeare in the quoted passage makes a whole syllable of the last three letters of 'tamed' as would be the case with 'untamed' here.

K. Phi. This royal hand and mine are newly knit;
And the conjunction of our inward souls
Married in league, coupled and link'd together
With all religious strength of sacred vows.

The construction of this passage must be either, 'and the conjunction of our inward souls is married in league,' &c., or, 'and the conjunction of our inward souls already married in league is newly by all the religious strength of holy vows

‘coupled, and linked together.’ We have similarly in Henry IV., pt. i.—‘Their spirits are so *married in conjunction* with the participation of society that they flock together ‘in consent’ (act v. sc. 1).

K. Phil. Out of your grace, devise, ordain, impose
Some gentle order; and then we shall be bless’d
To do your pleasure, and continue friends.

The second line seems to contain a supernumerary syllable. Pope accordingly omitted ‘then’—Mr. Lettsom would dispense with ‘and’—I have been inclined to do the same; but the line is correct with the articulation:

Some gentle ord’r, and then we shall be bless’d.

Pand. For that, which thou hast sworn to do amiss,
Is not amiss, when it is truly done.

‘Is not amiss, &c.]. Such is the reading of the folio. Hanmer amended it by ‘most amiss,’ which Warburton rejected for ‘yet amiss,’ and Johnson for ‘is’t not amiss?’ as a less change than Warburton’s. Collier’s ‘Corrector’ proposes ‘is but amiss;’ Spedding, ‘is done amiss.’ Ritson and Malone concur in retaining ‘is not amiss.’ The old copy is right; and I would show this and bring out the reasoning by printing the first two lines thus—

For that, which thou hast sworn to do amiss,
Is not amiss, when it is truly done.
And being not done, where doing tends to ill,
The truth is then most done, not doing it.

‘That is, what thou hast sworn to do wrongly is not done ‘wrongly when done truly; and where doing what one swears ‘tends to ill, truth is there done by not doing it.’ The word ‘amiss’ in the first line ought in construction of the passage to adhere closely to ‘do,’ and not to ‘sworn,’ as Warburton and Johnson and Delius make it. The same word ‘amiss’ in the

second line ought also to precede 'done' immediately in our construction of it—just as 'truly' also should precede 'done.' The quibble of the Cardinal's argument lies in identifying *doing the truth* with *truly doing* what one has sworn. The reading of the old copies is not only right, but it constitutes the sole conclusion which can possibly be deduced from the argument which follows it.

Pand. It is religion that doth make vows kept,
But thou hast sworn against religion ;
By what thou swear'st, against the thing thou swear'st,
And mak'st an oath the surety of thy truth
Against an oath.

'By what thou swearest.' Hanmer altered 'by what,' the reading of the folio, to 'by that,' an amendment which strikes me as nugatory here. Capell changed it into 'by which,' and so Johnson, Rann, and Dyce, all of whom also refer 'which' to 'religion.' Malone retains 'what' but also refers 'what' to 'religion.' This amendment and the construction which it involves arise from misapprehension of the author. 'What' does not refer to 'religion,' but is equivalent to 'that which,' and the whole is as if the line had run, 'by swearing a thing 'the very contrary to a thing already sworn.' 'Swearst' possibly was written 'sworst.' Johnson loses his way through the whole of the intricate piece of reasoning which follows.

Pandulph. The truth thou art unsure
To swear, swear only not to be forsworn ;
Else what a mockery would it be to swear ?
But thou dost swear, only to be forsworn ;
And most forsworn to keep what thou dost swear.

'To swear swear only'] The folio reads 'to swear, swears only.' Pope altered 'swears' to 'swear' according to Malone, who accepts the change, but believes two lines to have been lost before 'swears,' although in the present state of the text 'swear' makes some sense. Capell would retain 'swears,' and

change 'to swear' into 'who swears.' But the transition 'from thou' to the third person 'who swears' is too slatternly. Numerous amendments have occurred to me. But this abundance of remedies is not a token of any perfect remedy. I would restore the old text, which is this:—

The truth, thou art unsure
To swear, *swears* only not to be forsworn;
Else what a mockery would it be to swear!
But thou dost swear only to be forsworn!

And most forsworn to keep what thou dost swear with this meaning. 'The swearing ("to swear") in order to 'make secure an otherwise insecure truthfulness is resorted 'to only ("swears only") on the ground that an oath will not be 'broken ("only not to be forsworn")—otherwise, what a mockery 'it were to swear! but your swearing is itself a mere breach 'of oath, and will be twice over a breach if you act in accord- 'ance with it.' 'Swears' is equivalent here to 'is sworn'—as in Richard II., 'God keep all vows unbroke that swear to 'thee;' and as in North's Plutarch 'digs' and 'renews' have the sense of 'is dug' and 'is renewed.' 'To sweare' is the equivalent to 'the swearing.'

Were any change desirable, I would alter the last line thus:—

But thou, dost swear only to be forsworn,
Art most forsworn to keep what thou dost swear.

K. John. France, I am burned up with inflaming
wrath;

A rage, whose heat hath this condition,
That nothing can allay, nothing but blood,
The blood, and dearest-valued blood, of France.

'Whose heat hath this condition that nothing can allay.'
Capel proposed for 'allay' 'allay't.' To this I should prefer—

A rage whose heat hath *a* condition,
That nothing can allay.

The 'th' of 'this' may have been derived from the final 'th' of 'hath' and then 'a' would easily be changed into 'is.' But the sentence, as it stands may be justified under this construction of it, 'a rage whose heat hath this state of inflammation, ("burning up") which nothing can allay but,' &c.

'Nothing but blood, The blood, &c.']. S. Walker substituted for 'the blood' 'the best.' But this would destroy one necessary step in the climax—'which blood only can allay, 'French blood only can allay, the dearest-valued French 'blood only can allay.' In order to bring out this, we should, I think, punctuate thus :

Nothing but blood,
The blood, and dearest-valued blood, of France.

SCENE 3.

K. John. And, ere our coming, see thou shake the
bags
Of hoarding abbots ; imprisoned angels
Set thou at liberty : the fat ribs of peace
Must by the hungry now be fed upon,

The old copies give the second and third lines thus—

Of hoarding abbots imprisoned angels
Set at liberty ; the fat ribs of peace.

'Thou' was introduced after 'set' by Hanmer. The lines have been variously amended : the first thus :
Pope followed by Theobald—

Their imprison'd angels.

Reed—

Angels imprisoned.

S. Walker, followed by Grant White—

Set at liberty.

The second thus : S. Walker, followed by Grant White—

Imprisoned angels.

Theobald, followed by Hanmer and Reed—

Set thou at liberty.

‘Must by the hungry now be fed upon.】 ‘Now’ and ‘then’ are both occasionally used as substantives by Shakespeare. There is therefore no very gross impropriety in the phrase ‘hungry now.’ But, although Warburton is often as wrong as he is peremptory, I cannot forbear pointing out that his emendation, ‘hungry war,’ is almost proved to be correct by two considerations combined—by the contrast afforded through the two portraits, ‘fat ribs of ‘peace,’ and ‘hungry war,’ and by the fact of the same epithet being applied to war in Henry V.—

‘Take mercy

‘On the poor souls for whom this hungry war

‘Opens his vasty jaws.’—Act ii. sc. 4.

And by a like epithet in Hen. VI. pt. iii.

‘With need of soldiers for this needful war.’

—Act ii. sc. i.

Where ‘needful’ means in effect ‘needy.’ The missing syllable, which Hanmer supplied by ‘thou,’ is, perhaps, indicated in the phrase of North, ‘He had now set them all ‘at good liberty,’ Solon. p. 39; and we might add to Warburton’s amendment, thus—

And e’er our coming see thou shake the bags
Of hoarding abbots; imprisoned angels
Set at *good* liberty; the fat ribs of peace
Must by the hungry *war* be fed upon.

Shakespeare pronounced ‘imprisoned’ as ‘imperisoned,’ and ‘liberty’ as ‘lib’rty.’

K. John.

If the midnight bell
Did, with his iron tongue and brazen mouth,
Sound one unto the drowsy race of night.

The first folio reads :

‘ Sound on into the drowsy race of night ; ’

which Theobald amended by ‘ sound one unto the drowsy race. Steevens, Malone, and Dyce approve the first change, that of ‘ on ’ to ‘ one,’ because ‘ one ’ is often printed ‘ on ’ in Chaucer and in the quartos of Shakespeare. Steevens, but not Malone nor Dyce, approves the second alteration, that of ‘ into ’ to ‘ unto.’ Collier’s ‘ Corrector,’ and Collier himself, amended ‘ race of night ’ into ‘ ear (printed in the old copies ‘ eare) of night.’ So far rightly. I would confidently further amend the passage thus :

If the midnight bell
Did, with his iron tongue and brazen mouth,
Sound *only* to the drowsy ear of night ;
If this same were a churchyard where we stand
And thou possessed with a thousand wrongs
I would unto thy bosom pour my thoughts.

The *midnight* bell *could* not sound *one* ; while ‘ On into ’ is a most likely depravation of ‘ only to ’ written ‘ onelie to.’ The words ‘ only to ’ also bring the whole line into perfect harmony with the reasoning and imagery of the context, which are a protest against anything but solitude and privacy, and are also a picture of these.

SCENE 4.

K. Phi. So, by a roaring tempest on the flood,
A whole armado of convicted sail
Is scatter’d, and disjoin’d from fellowship.

Of the unintelligible word ‘ convicted ’ numerous amendments have been proposed : Mason—Convented. Pope—Collected. Malone — Connected. Keightley — Consorted. Dyce — Convetted. Spedding—Combined. Amongst these words there is not one which quite satisfies the requirements of

currency, suitability, and liability to the corruption involved. I propose to read—

So, by a roaring tempest on the flood,
A whole armado of *compacted* sail
Is scatter'd and disjoined from fellowship.

'Compacted' is a participle used by Harrington, Whitgift, Fox, Hoadley, and Prynne. Thus:

'Better than a hundred parliaments compacted into one.'

The word is likely to have been corrupted into 'convicted;' it well suits all the imagery of the context, and is in precise harmony both with 'whole armado' and with 'is scatter'd and 'disjoined.'

K. Phi. Look, who comes here! a grave unto a
soul;
Holding the eternal spirit, against her will,
In the vile prison of afflicted breath:—
I pr'ythee, lady, go away with me.

The commentators Malone and Monk Mason interpret the body generally to be 'the vile prison,' and the 'afflicted 'breath' to be an accident merely of that vile prison the human body. But it may be observed that the prisoner here is not simply 'the soul' but the *spirit*, and therefore that the 'breath' of the mortal being might not inaptly be described as the prison of that 'spirit.' As to 'afflicted breath' it is best explained by a passage in Hamlet—

'Absent thee from felicity awhile,
'And in this harsh world draw thy breath in pain.'

Act. v. sc. 2.

Const. Arise forth from the couch of lasting night.
Surely this should be—

Arise *from forth* the couch of lasting night.

So below—

‘And here’s a prophet which I brought with me
‘From forth the streets of Pomfret.’—Act iii. sc. 2.

And again—

‘Bear me hence
‘From forth the noise and clamour of the field.’

Act i. sc. 4.

Const. Come, grin on me; and I will think thou
smil’st,

And buss thee as a wife.

Pope, probably offended by the colloquial character of ‘buss,’ amended it to ‘kiss;’ but ‘buss’ is a good word, more or less directly of Cymro-Britannic origin. To ‘buss’ a person is (etymologically) to ‘lip’ a person, in the sense in which Shakespeare uses that word in the line:

‘To lip a wanton in a secure couch.’

The Latin ‘basium’ and through this the French ‘baiser,’ I consider traceable to the Cymro-Britannic root ‘bus,’ ‘the human lip.’

Const. I am not mad; too well, too well I feel
The different plague of each calamity.

At first sight the meaning of this seems, surely and obviously, ‘too well I discern and feel the distinguishing character of the misery which each calamity brings upon me.’ More intimate acquaintance with Shakespeare’s language suggests another sense for ‘different.’ ‘Different’ implies not merely a distinction or contrast, but a transition from good or better to bad or worse. So in *As you Like It*:

‘Here feel we but the seasons’ difference,
‘The penalty of Adam.’—Act ii. sc. 1.

That is, ‘here feel we but that evil change in the seasons,

‘which was the effect and punishment of Adam’s fall.’ So, in King Lear:

‘From your first of difference and decay.’—Act v. sc. 3.

So, in Timon of Athens—‘Is it possible that the world should ‘so much differ, and we alive that lived—fly damned baseness?’ (act iii. sc. 1), where ‘differ’ means ‘change for the worse.’ So in Vaughan the Silurist, ‘And the reason of their so vast ‘distance from him besides differing spirits and qualifications,’ where differing means ‘differing by inferiority.’ In fact Constance is deploring calamities, not comparing them; and is not adverting therefore to any mere difference in the character of one from that of another, but the difference of each from the state which preceded each. The line means then, I think: ‘I am only too sensible of the manner in which ‘each succeeding calamity affects my fortunes with some ‘new and worse evil.’

Const.

I have heard you say

That we shall see and know our friends in heaven;
If that be true I shall see my boy again;
For, since the birth of Cain, the first male child,
To him that did but yesterday suspire,
There was not such a gracious creature born.
But now will canker sorrow eat my bud,
And chase the native beauty from his cheek,
And he will look as hollow as a ghost;
As dim and meagre as an ague’s fit;
And so he’ll die; and, rising so again,
When I shall meet him in the court of heaven
I shall not know him: therefore never, never
Must I behold my pretty Arthur more.

‘If that be true, I shall see my boy again.’] This verse is irregular in metre and otherwise wrong. Pope to rectify the metrical error rejects the word ‘true,’ leaving ‘if that

'be.' 'If that be' exacts an emphasis on 'be' unsuited to the measure of the verse, and is hardly sufficient in expression unless followed by 'true' or 'so.' Seymour for the same purpose amends 'I shall see' by 'I'll see.' But 'I'll see' here makes awkward English: even 'I sh'll see' would be preferable. S. Walker would amend it by 'shall see' for 'I shall see,' an ellipse exemplified indeed elsewhere in Shakespeare's tragic verse, but such as is here unlikely and unpleasant. This emendation, too, would leave still a shortcoming in the text—which ought to express that if that were true, Constance should both see and know her son again. I propose to read thus—

I have heard you say,
That we shall see and know our friends in heaven ;
If that be true, *I shall my boy* again.

The train of thought is as follows: 'If you say truly that 'we shall see and know our friends again in heaven, I shall 'see and know Arthur there; for there so gracious a creature 'must go. But you do not say truly; because Arthur will be 'so changed by sorrow and disease before death, that I shall 'not be able to recognise him in heaven, and therefore shall 'neither know nor behold my pretty Arthur again.'

'See and know,' expressed in the second line after 'shall' and before 'our friends' are understood in the third line after 'shall' and before 'my boy,' so as to make this sense, 'If that 'be true I shall see and know my boy again.'

So in Hen. VIII.

All the clerks,
I mean the learned ones, in Christian kingdoms
Have their free voices; Rome the nurse of judgment,
Invited by your noble self, hath sent
A general tongue unto us.

where 'have their free voices' is equivalent to 'have *sent* their free voices,' just as 'I shall my boy again' is here equivalent to 'shall *see* my boy again.'

[As dim and meagre as an ague's fit.] 'Meagre' represents

in Shakespeare rather dull colour than diminished substance.
So :

Turning with splendour of his precious eye,
The meagre cloddy earth to glittering gold.

Lew. Life is as tedious as a twice-told tale,
Vexing the dull ear of a drowsy man ;
And bitter shame hath spoil'd the sweet world's taste,
That it yields nought but shame and bitterness.

S. Walker proposes to read for 'shame and bitterness,' 'gall and bitterness,' rashly, I think, and weakly ; for 'bitter 'shame' calls as much for the repetition of 'shame' as for the repetition of 'bitter ;' while 'bitter' does not call for such a double repetition as 'gall and bitterness.'

Pand. No natural exhalation in the sky,
No scape of nature, no distemper'd day,
No common wind, no custom'd event,
But they will pluck away his natural cause
And call them meteors, prodigies, and signs.

'No scape of nature,'] This emendation by Pope of 'no scope of nature,' which appears in all the folios, Malone and Warburton explain and justify as meaning 'abortion' 'monstrous birth,' i.e. something issuing from nature unwittingly. From this I dissent. 'Scape,' indeed, does not seem to bear any meaning, here required, elsewhere in Shakespeare. But it occurs in some other authors in the sense, here suitable, of 'a freak.' I call to mind the phrase somewhere in North's Plutarch, 'The scapes of Alcibiades.' But 'scope' is just possibly right by a slight if awkward extension of a not uncommon meaning. 'Scope' is 'range,' 'liberty.' So, after mentioning a singular law of Solon, which made provision against frigidity in the matrimonial relations, Plutarch proceeds : 'And the law is well made also, because 'the wife hath not scope to all her husband's kin, but unto

‘one choice man whom she liketh best of his house.’—North’s *Plut.* Solon, p. 92. ‘No scope of nature,’ then, may just possibly mean ‘no phenomenon within the range of nature’s power and liberty.’

Pand. If but a dozen French
 Were there in arms, they would be as a call
 To train ten thousand English on their side;
 Or, as a little snow, tumbled about,
 Anon becomes a mountain.

Hanmer changed ‘or’ into ‘even;’ because like most modern editors, if I may judge from their punctuation, he did not perceive that the construction here is—‘They would be as a call,’ &c., ‘or as a little snow, *which* tumbled about anon becomes a mountain.’ Shakespeare uses this ellipse of the relative constantly.

I would punctuate thus to shed light on the construction—

If but a dozen French
 Were there in arms, they would be, as a call
 To train ten thousand English on their side,
 Or as a little snow, tumbled about
 Anon becomes a mountain.

ACT IV.

SCENE I.

Arth. By my Christendom,
 So I were out of prison, and kept sheep,
 I should be as merry as the day is long.

‘Christendom’ has been interpreted ‘Christian name.’ I have an unverified but distinct impression of having seen the word ‘Christendom’ used by Holinshed for the rite of bap-

tism. In Henry VIII. the Lord Chamberlain says of travelled Englishmen—

‘Their clothes are after such a pagan cut too,
‘That surely they have worn out Christendom.

This must mean, either that they have worn out all they received in baptism and which marks them as Christians, or all habits of dressing which distinguish Christians. ‘Be as’ must be articulated as one syllable.

Arth. I warrant I love you more than you do me.

Pope amended the slight metrical irregularity with superfluous alteration thus—

‘*Alas*, I love you more than you do me.’

If change were necessary, the emphasis required for the first ‘you’ seems to me to exact this reading of the line—

I warrant I love you more than *you me*.

But I believe the line to be genuine as it stands, with this scansion

I warr’nt | I love | you more | than you | do me.

1 2 3 4 5

The last syllable of ‘warrant’ may be slurred, as are those of controlment in King John, act i. sc. 1, and ‘supplyment’ in Cymbeline, act iii. sc. 4.

Hub. (*aside.*) How now, foolish rheum !
Turning dispiteous torture out of door.

Hanmer altered ‘torture’ to ‘nature’ apparently on account of the inapplicability of ‘dispiteous’ to torture—but he changed the wrong word. I would read :

Turning *despiteous* torture out of door.

That is, ‘torture that does despite and violence.’ The verb ‘to despite’ is used by authors in the time of our poet for ‘to do

'despite.' 'Despiteous' is also used in the sense of 'doing despite and violence,' so: 'Not letting to kiss where he thought to kill, despiteous and cruell.' Holinshed, A. D. 1483 'Despiteous' and 'despiteously' are both used by Spenser. There is no authority for 'dispiteous.'

Arth. Many a poor man's son would have lain still,
And ne'er have spoke a loving word to you,
But you at your sick service had a prince.

'At your sick service.'] This expression is quite after Shakespeare's manner for 'at the service of you when sick.' So we have 'their hungry prey' for 'the prey of them hungry,' and 'your melting tears' for 'the tears of you melting.' Numerous passages have been erroneously amended through failure to perceive this in all its consequences.

Arth. O save me, Hubert, save me! my eyes are out,
Even with the fierce looks of these bloody men.

The scansion of the first of these two lines is—

O save | me, Hu|bert, save | me, myeyes | are out.
1 2 3 4 5

So below we have,

Offen|ding char|tyif but | a doz|en French.

Act iii. sc. 4.

Arth. I will not stir, nor wince, nor speak a word.

The first folio reads 'winch.' 'Winch' is a second form of an old word of which our modern 'wince' is the third form. What this old word is I shall show hereafter. I would therefore restore the first reading thus:

I will not stir, nor *winch*, nor speak a word.

Arth. Is there no remedy?

Hub. None but to lose your eyes.

Here we have a syllable at least too much. The blemish is removed by reading—

None *but* lose your eyes.

‘No remedy but lose’ does not mean ‘no remedy except lose,’ but ‘no remedy against losing.’ So: ‘and perceiving in the end there was no remedie but he would go, he drew lots for the children which should go with him.’—North’s Plut. p. 8.

Arth. O heavens, that there were but a mote in
yours,
A grain, a dust, a gnat, a wandering hair.

‘A dust.’] So we have in Richard II., act ii. sc. 3, ‘a dust of England’s ground,’ where see my note.

Hub. Is this your promise? go to, hold your tongue.

Arth. Hubert, the utterance of a brace of tongues
Must needs want pleading for a pair of eyes.

This seems an error for—

Hubert, *the pleading* for a pair of eyes

Must needs *want utterance of a brace of tongues?*

But we may so understand the construction without changing the written order of the words:—the subject of ‘must needs want’ stands last, and the object of it first.

Hub. Well, see to live; I will not touch thine eyes
For all the treasure that thine uncle owes.

‘See to live. The meaning is not, I believe,—keep your eyesight, that you may live (for he might have lived though blind). The words, agreeably to a common idiom of our language, mean, I conceive, no more than live.’—MALONE.

'See to live, means only : Continue to enjoy the means of life.'—
STEEVENS.

'On further consideration of these words, I believe the author meant
"Well, live, and live with the means of seeing ;" that is, with your eyes
uninjured.'—MALONE.

This form of mutilation was often a mortal infliction. Clearly was it intended to be such in this case ; and although Hubert in informing Arthur of what he was about to suffer naturally spoke of burning his eyes out only, yet he would not feel any restraint in disclosing to him the full effect of his escape. 'See to live' may mean, with a slight equivocation on the word 'see,' 'keep your sight, and to your keeping your sight add the keeping of your life, and the care to keep it, also.'

Hub.

Peace : no more. Adieu ;

Your uncle must not know but you are dead :

I'll fill these dogged spies with false reports.

'To dog' is to do to another somewhat which a dog has the habit of doing, that is, 'to haunt and to follow close ;' so in King Henry IV., 'to dog his heels and curtesy at his frowns' (act iv. sc. 2) ; i.e. to attend his heels as a dog does. But 'dogged,' the passive participle, here seems to mean, somewhat anomalously, not 'being haunted and followed,' but being endowed with a dog's nature or propensity to haunt and pursue ; so below (act iv. sc. 3)—

'Now for the bare picked bone of Majesty

'Doeth dogged war bristle his angry crest.'

That is, 'war which has the propensity of a dog to be provoked when his hunger is thwarted.'

SCENE 2.

Pem. Fresh expectation troubled not the land,
With any long'd-for change, or better state.

'Long'd-for' is not the epithet to 'change' merely, as 'better' is the epithet to 'state ;' but the verse must be under-

stood as if written thus, 'with any longed-for change, or any 'longed-for better state,' and may be punctuated thus—

With any long'd-for, change, or better state.

This interpretation is confirmed by a passage in Holinshed, 'being allured either for desire of change, or else for desire to 'see a reformation, &c.,' A.D. 1405. Otherwise we might not unwarrantably read—

With any long'd-for change *to* better state.

Pemb. But that your royal pleasure must be done,
This act is as an ancient tale new told,
And, in the last repeating, troublesome,
Being urged at a time unseasonable.

This is liable to misconstruction, and is printed so as to enforce a misconstruction. The line 'And in the last repeating troublesome' is here—and, though in a different manner, in other editions—made to apply directly to 'this act' of coronation, whereas the author intended to describe by it directly the telling of an old story over again, when it is troublesome to its hearers. 'Repeating' is a word by which Shakespeare constantly designates verbal recitation, in the sense, that is, which our old public schools have preserved in the phrase 'repetition lessons.' See my note in vol. ii. p. 328. The right construction of the line is certainly either this: 'This act is like an old story told to us over again just when it 'is troublesome, through being forced upon us unseasonably;' or this, 'This act is, inasmuch as it is forced upon us unseasonably, like an old story told over again, and troublesome in its 'repetition.' I strongly incline to the former of these, partly because Shakespeare has already made use of the same simile in this play, and in these words:

Life is as tedious as a twice-told tale,
Vexing the dull ear of a drowsy man,'

where 'vexing the dull ear of a drowsy man' corresponds to 'being urged at a time unseasonable,' here, and where 'as a

'twice-told tale' corresponds to 'an ancient tale new told here. Delius, through his erroneous application of 'in the last repeating troublesome,' &c. to 'this act' is led into the further error of saying, that the comparison is carried further in Shakespeare's second, than in his first, institution of it.

Pemb. If, what in rest you have, in right you hold,
Why then your fears, (which, as they say, attend
The steps of wrong,) should move you to mew up
Your tender kinsman.

If 'what in rest you have,' &c.] Modern editors have not adopted the suggestion of Steevens, 'wrest,' which Ritson's better exposition of the word should, I think, have commended to general acceptance. 'In wrest' means 'in the firm grasp of possession.' 'Wræste' in Anglo-Saxon means 'firmly,' and the English word 'wrest' does not necessarily either include or exclude the notion of wrong. So Holinshed, who slightly favours the Yorkish faction, writes thus: 'More-over now that the Duke of York and his adherents have 'wrested the whole rule and government into their hands,' &c., A.D. 1435. It greatly confirms the reading of 'wrest' here that the kingdom in John's possession is hereafter described as 'wrested pomp.' Pope with the approbation of Mason, Henley, and Dyce, proposes to remove the extreme awkwardness of the two next lines by placing 'should' where 'then' now stands, and 'then' where 'should' is. Thus—

'Why should your fears (which, as they say, attend
'The steps of wrong) then move you to mew up
'Your tender kinsman?'

It would be as a mistake in printing less wonderful if the first line had been written—

If what in wrest you have, in right you hold *not*;
and if 'not' had been here accidentally or officiously omitted,
as it has by the four first quartos in the line below

'He cannot draw his power these fourteen days.'

But I believe that a much slighter error may have vitiated Shakespeare's line, and that 'in right' should be 'unright.' 'In' would supplant 'un' easily anywhere, more easily in the composition of a word not very common, and in such a word most easily after the expression in the same line 'in wrest.' 'Unright' is used by authors of Shakespeare's age, as, for example, by the translators of the Bible, in the passage 'For neither is there any God, but thou that carest for all, to whom thou mightest show that thy judgment is not unright' (Wisdom of Solomon, ch. xii. v. 13). So again, by Holinshed, 'We heare that we be proclaimed and defamed in our name unrightlie, unlawfullye, and untrulie.' Holinshed, A.D. 1465. So again, by Spenser, 'What in most English authors useth to be loose, and as it were unright, in this author is well grounded, timely framed, and strongly trussed up together' (Glossary to Spenser's Kalendar). Johnson suggests indeed in his dictionary the possibility of 'unright' in this last quotation, which I borrow from him, being a mistake for 'untight;' but this possibility appears to me, looking at the context, a very bare one. I therefore suggest,

If, what in wrest you have, *unright* you hold ;
 Why, then your fears,—which as they say attend
 The steps of wrong,—should move you to mew up
 Your tender kinsman.

'Why then' introduces a conclusion, it does not ask a question. Similarly in Othello—

'Why then, I think that Cassio is an honest man.'

The meaning of the whole passage thus read is, 'People reason in this dangerous manner;' 'if you are holding the crown wrongfully, the impulse of such fears as always attend ill-doing ought to induce you to imprison Arthur.'

I learn from the Cambridge Edition, that 'you hold not' was proposed by Malone, although this seems inconsistent with the interpretation of the passage ascribed to him in the Variorum edition of Reed. I learn also that Mr. Lettsom proposes to substitute 'no fears' for 'your fears,' an amend-

ment well worthy of consideration. My emendation is, I find, too, confirmed by the less likely conjecture of Staunton, 'not right you hold.'

Pemb. That the time's enemies may not have this
To grace occasions, let it be our suit
Which you have bid us ask his liberty.

'The time's enemies.'] 'The time's enemies' means 'men discontented with the ascendancy of those now in the ascendant.' So, 'to beguile the time, look like the time,' in *Macbeth*. 'Occasions' in this age often had a bad sense. 'To grace occasions' means 'to serve as a pretext whenever a pretext is wanted.'

'Let it be our suit'] I would read—

To grace occasions, *let be* our suit,
Which you have bid us ask, his liberty.

'It' is a natural interpolation, particularly after the 'et' of 'let,' yet it impairs the grammatical sense and but seemingly improves the measure. 'Occasions' is, as in the line

'Withhold thy speed, dreadful occasion!'

a four-syllabled word. We depend in this play entirely on the folios, and the first folio has elsewhere inserted 'it' in emendation of older copies, in which 'it' does not appear. Thus in *Richard III.*, where the quartos give correctly:

'Look, what I have said

'I will avouch in presence of the king'—

The folios read:

'I will avouch't in presence of the king.'

So below I would read—

And I do fearfully believe *is* done
What we so feared he had a charge to do;

instead of 'tis done, what we,' &c., although in this passage 'it' occurs as a latinism which is less unlikely to be genuine.

Sal. The colour of the king doth come and go,
Between his purpose and his conscience,
Like heralds 'twixt two dreadful battles set.

Theobald proposed 'sent' for 'set,' because heralds are not planted, but 'sent.' Johnson defended 'set,' because heralds must be 'set between battles in order to be sent between them.' The emendation and the defence are both urged on a wrong ground ; 'set' does not agree with 'heralds,' but with 'battles,' that is 'armies.' 'Set' means 'arrayed,' so, in *Othello*, we have—

'That never set a squadron in the field
'Nor the division of a battle knows.'—Act i. sc. i.

And Holinshed writes: 'A peace was concluded betwixt 'them, sore against the mind of the Earl of Cambridge, who 'did what in him lay to have brought them to a set field' (A.D. 1383).

Sal. It is apparent foul-play ; and 'tis shame,
That greatness should so grossly offer it :—
So thrive it in your game ! and so farewell.

'Apparent' here again is 'manifest.' So in *Richard II.* :
'Thieves are not judged, but they are by to hear,
'Although apparent guilt be found in them.—Act iv. sc. i.

'To offer foul play' is to make use of foul play, as 'to 'offer villany' is 'to make use of low language.' See *Alciades*, North's *Plutarch*, p. 218.

Pem. I'll go with thee
And find the inheritance of this poor child,
His little kingdom of a forced grave.

'A forced grave.'] There is an equivocation in these words. 'A forced grave' means first and simply, according to the style of Shakespeare's age, 'a tomb carefully and artificially

'raised.' So, 'Under this forced mount they make a little 'hollow vawt, and leave a hole open where they may go 'down.' North's Plut. Numa, p. 68. The second meaning in the equivocation is 'a grave into which he is brought by 'violent means,' and will be at the present day much more obvious to the reader than is the direct and simple signification of the words.

Mess. The first of April, died
Your noble mother : and, as I hear, my lord,
The Lady Constance in a frenzy died
Three days before : but this from rumour's tongue
I idly heard.

The scansion of the second line is—

Your no | ble moth'r | and as | I hear | my lord.

K. John. Withhold thy speed, dreadful occasion !
O make a league with me, till I have pleas'd
My discontented peers !—What ! mother dead ?
How wildly then walks my estate in France !

'Till I have pleas'd my discontented peers'] 'Pleased' here means, *not* 'have given pleasure to,' but 'have appeased 'and reconciled.' So in a document preserved by Holinshed, and called 'the arbitrement.' 'We, &c., &c., arbitrators in all 'matters, quarrels, and grievances, &c., &c., for the pleasing 'of the said quarrels and debates,' A. D. 1424. The word 'discontented' too, does not mean simply 'dissatisfied,' but 'estranged and turned into opponents.' See my note on the word 'discontent' in Vol. II. p. 301.

The first folio prints 'What ? mother dead ?' Dyce and the Cambridge Edition both give 'What ! mother dead !' All then agree in the phrase 'mother dead,' for 'my mother 'dead ?' The only case before which 'my' could with

propriety and dignity be omitted, is the vocative case. I strongly incline to read—

My discontented peers. What? my mother dead?
with this scansion :

My dis|conten|ted pe|ers : what | my moth'r dead
1 2 3 4 5

with a natural accent on 'moth'r,' so as to make a good amphibrachic foot.

Hub. Of Arthur, who, they say, is killed to-night.

The old copies read 'whom they say,' &c. Modern editors have all followed Pope in his emendation 'who.' But 'whom' is a nominative case in Shakespeare sometimes; so we have in *Cymbeline*—

'Your (wife) whom in constancy, you think, stands so safe.'

Act i. sc. 5.

I would therefore confidently read—

Of Arthur, *whom* they say is killed to-night.

Hub.

A tailor's news

Who, &c., &c., &c.

Told of a many thousand warlike French,

That were embatteled and rank'd in Kent.

'Told of a many thousand'] 'A many' is an expression not rare. But even if instead of the indefinite 'many' 'thousand' the author had used the definite 'twenty thousand,' the indefinite article would have been equally consonant with the style of his age in prose no less than in verse; thus: 'a twenty thousand.'

Embatteded and rank'd.] This, says Delius, must be taken as one idea, that is, as 'placed in the ranks of battle.' Nay;—not so;—it means 'placed both in battle or battles, and in 'ranks.' Battle has three meanings: first, 'fight;' secondly,

'army;' thirdly, 'division of an army.' The first sense (that which Delius gives here to 'embattled') is not applicable. Both of the other two senses are so. In fact, armies ('battles') were, if large, commonly divided into three 'wards' or 'battles.' First 'the vaward;' second, 'the middle ward;' third, 'the rereward.' But 'the middle ward' was often called, also, in distinction from the other divisions, 'the battle;' probably because it was generally the division which was led by the king, if he was present in person.

K. John. Why urgest thou so oft young Arthur's death?

Thy hand hath murdered him; I had mighty cause
To wish him dead, but thou had'st none to kill him.

The folio reads, 'Thy hand hath murdered him, I had a 'mighty cause.' Pope, to reduce the length of line, omitted 'mighty.' But 'mighty' cannot be well spared, for it heightens the contrast to 'none.' Steevens cut out 'a.' Shakespeare slurs vowels, and accumulates consonants, in pronunciation very freely as it suits him. So we have below 'horror' articulated as 'horr'r,' and 'purses' as 'purs's,' 'Cloten' as 'Clotn,' 'ever' as 'ev'r.' The old line is right with this scansion:

Thy hand | hath murdr'd | him Ih'd | a migh| ty cause.
 1 2 3 4 5

Hub. No had, my lord, why did you not provoke me?

'Did you not provoke me' means *not* 'did you not give me provocation,' but 'did you not yourself compel me.' So we have in *Hen. VI. pt. I.*:

'And like as rigour of tempestuous gusts
'Provokes the mightiest hulks against the tide,
'So am I driven by breath of her renown.'

And again, Hen. VI. pt. II.—

‘*Dick*. Why dost thou quiver, man?

‘*Say*. The palsy, and not fear, provoketh me.’

K. John. It is the curse of kings to be attended
By slaves, that take their humours for a warrant
To break within the bloody house of life,
And, on the winking of authority,
To understand a law ; to know the meaning
Of dangerous majesty, when, perchance, it frowns
More upon humour than advis’d respect.

This rather obscure speech I interpret thus : ‘ It is the curse
‘ of kings to be attended by slavish characters that take every
‘ passing fit of ill-humour for a warrant to take away life.
‘ They, so soon as the vigilance of restraint is intermitted
‘ (“on the winking of authority”), presume that they are
‘ positively commanded to act (“understand a law”), and when
‘ a casual frown, perhaps with no serious intention, is observed,
‘ they assume it to convey the meaning, that the royal power is
‘ bent upon the exertion of its deadliest prerogative (“the
‘ “meaning of dangerous majesty”).’ ‘Dangerous’ is ‘mean-
‘ ing fatal mischief,’ so in the Merchant of Venice, ‘you stand
‘ within his danger ;’ so below, ‘apt to be employed in danger,’
i.e. in the execution of a design fatal to the object of it. So
too, ‘Howbeit many suffered the danger of death,’ that is the
infliction of death.—Holinsh. A.D. 1381.

K. John. How oft the sight of means to do ill
deeds
Makes deeds ill done ! Had’st not thou been by.

‘Makes deeds ill done’] Capell alters this, the reading of
all the old copies, into ‘makes ill deeds done ;’ and is fol-
lowed by Dyce, Knight, and Collier’s ‘Corrector.’ The phrase
‘makes ill deeds done’ might have fairly answered the purpose
here ; but its substitution for ‘makes deeds ill done’ is officious.

'Ill done' is a mere epithet describing the quality of 'deeds,' just as if the poet had written 'ill done deeds,' and it is the equivalent of 'ill,' in the line above. 'Makes' means 'brings into existence;' and the whole aphorism is, 'How often does 'the sight of means to do evil deeds produce evil deeds.'

'Hadst thou not been by.'] Pope, for the sake of the metre, inserted 'for' before 'hadst.' Capel proposed 'hadest' instead of 'hadst,' and has been followed by Steevens and Malone. No change was necessary; Shakespeare pronounced 'hadst' in this line 'haddest,' as he often pronounced 'England' 'Enguland'—'prove' 'perove'—'tickling' 'tickeling.'

K. John. And thou to be endeared to a king
Made it no conscience to destroy a prince.

Made it no conscience] 'Thou made' was amended by Theobald, whom Rann alone has followed, into 'thou mad'st.' The breach of grammar has not provoked even an observation from other critics. 'Made,' however, is countenanced by one example, for in the same way 'Thou who were' occurs where 'thou who wert' would have been regular, in *Cymbeline*, Act v. sc. 5.

K. John. Hadst thou but shook thy head, or made
a pause,
When I spake darkly what I purposed;
Or turn'd an eye of doubt upon my face
As bid me tell my tale in express words,
Deep shame had struck me dumb.

Pope altered the words 'as bid me tell' into 'or bid me tell.' So also did Collier's 'Corrector.' Malone amended the same words by 'and bid me tell.' Dyce follows him. Steevens retains 'as bid me tell,' explaining it 'as if to bid 'me tell;' and Knight concurs with him. But so licentious a use of language cannot safely be attributed to the poet without the corroboration to be derived from other passages

in his plays ; and these are not yet forthcoming. On the other hand, the whole tenour of John's complaint is this : that Hubert might, without speaking a word, and by the mere significance of manner, look, and gesture, have diverted him from his purpose. He commences, 'Hadst thou *but* 'shook thy head.' Now the word 'and,' proposed by Malone, and 'or,' proposed by Pope, both imply the necessity of Hubert's speaking as well as of gesticulating, and therefore vitiate the passage. All amendment, too, is based on an erroneous appreciation of the word 'as.' 'As' here signifies 'which,' a vulgar expression now, but certainly not more than a proper manner of speaking and writing in Shakespeare's time. Thus in *Cymbeline* we find—

‘ These gentle princes
 ‘ (For such and so they are) these twenty years
 ‘ Have I trained up ; those arts they have as I
 ‘ Could put into them.’—Act v. sc. 5.

And again in *Julius Cæsar*—

‘ I have not from your eye that show of love
 ‘ As I was wont to have.’—Act i. sc. 2.

K. John. But thou didst understand me by my signs,
 And didst in signs again parley with sin
 Yea, without stop, didst let thy heart consent,
 And, consequently, thy rude hand to act.

Some English and foreign critics have accepted the substitution of 'with signs' or 'with sign' for 'with sin ;' but I apprehend that the change rather mars than mends. Hubert parleyed *by means* of signs *with* sin—i.e. with the sinful purpose of him who used the sign. 'With' has certainly two meanings in our author, one of which is identical with 'by ;' but the poet here distinguishes the means of communication from the object communicated with, applying both 'by' and 'in' to the former, and 'with' to the latter.

‘And consequently’] It is sometimes doubtful whether ‘consequently’ means ‘in the natural sequence both of time to time and of effect to cause,’ or only the former; so in Richard II.—

‘He did plot the Duke of Gloster’s death,
‘And consequently, like a traitor coward,
‘Sluiced out his innocent soul through streams of blood.’

But sometimes it clearly signifies only sequence in time in writers of the sixteenth century, as in our day it signifies only the relation of effect to cause, or of conclusion to premiss. So ‘Pompey being pleased to heare the franke speech and ‘boldnesse of this man, first forgave him the fault he had ‘committed, and consequently all the others.’—North’s Plut.; Pompey, p. 630. This single sense of a subsequence in time I believe it to bear here.

‘Thy rude hand to act.>] ‘To act’ is slightly but not fatally irregular after ‘let.’ If he ‘let his heart consent,’ he also ‘let his hand act,’ not ‘to act.’ But ‘to’ is sometimes thus prefixed to a second infinitive mood, where it has not preceded the first, in Shakespeare and in other writers of his time. On the other hand, ‘too’ is often spelt ‘to’ in the oldest copies. ‘Too’ combines with ‘consequently’ to represent the overt act as an additional step in crime. It is quite uncertain, therefore, whether the poet would now have written his verses as the quoted text prints, or thus—

Yea without stop did let thy heart consent,
And consequently thy rude hand *too* act.

Hub. This hand of mine
Is yet a maiden and an innocent hand,
Not painted with the crimson spots of blood.
Within this bosom never enter’d yet
The dreadful motion of a murd’rous thought.

This passage has given rise to much criticism, on the ground of its inconsistency with the dialogues between

Arthur and Hubert, and between John and Hubert. But 'the motion of a murderous thought' assuredly means, 'a *purpose* so formed and matured as to move the *will* to act.' 'Thought' in Shakespeare frequently means 'a resolution taken;' so below, Faulconbridge says to John—

'Be great in act as you have been in thought.'

Act v. sc. i.

and above

'Thou virtuous Dauphin, alter not the doom

'Forethought by heaven.'—Act iii. sc. i.

Hubert means to say I am not a murderer either in fact or intention. Thus hereafter he says to the Bastard—

'If I in act, consent, or sin of thought

'Be guilty of the stealing that sweet breath.'

K. John. For my rage was blind,
And foul imaginary eyes of blood
Presented thee more hideous than thou art.

That is, 'as my rage deprived me of sight, the eyes of my 'imagination, which represented you as stained with blood, 'made you look more hideous than you are.' 'Imaginary,' now always equivalent to 'imagined,' is in Shakespeare active.

So in *Hen. V.*:

'And let us, ciphers to this great account,

'On your imaginary senses work.—Prol.

SCENE 3.

Sal. We will not line his thin bestained cloak.

'We will not line'] 'Line' is used here, as often in Shakespeare, in the sense of 'serve as aid or defence to;' 'plating' is similarly used. So in *Macbeth*—

'Whether he was

'Combined with Norway, or did line the rebel

'With hidden help and vantage.'—Act i. sc. 3.

Collier's 'Corrector' plausibly, but rashly, amended 'thin' into 'sin,' and is followed by Collier and Singer. 'Thin' has the sense often in our author not of tenuity, but of want of covering. See my note on 'thin and hairless scalps' Rich. II. act iii. sc. 2. It deserves observation, too, that the word 'line' confirms the disputed reading 'thin bestained cloak'; for the 'thinness' in any sense of the cloak is the very defect which 'lining' would remedy. The first metaphor therefore tends to confirm the genuineness of the second.

Sal. Nor attend the foot
That leaves the print of blood, where'er it walks.

There is an old British maxim which I would thus translate—

Bloody hands and bloody feet
The proof of murder make complete.

Sal. Sir Richard, what think you? Have you
beheld
Or have you read or heard? or could you think?
Or do you almost think, although you see,
That you do see? Could thought, without this object,
Form such another?

'Have you beheld?'] Thus the third folio in amendment of the reading of first and second 'you have beheld,' and thus all editors, but Rann and Knight. In so difficult and ambiguous a passage, capable in every line of such different interpretations, I think the change unwarrantable. The critics and editors seem to me to shut their eyes to some obscurities and to have been baffled by others. The meaning of the whole sentence consistently with the authentic reading 'you have beheld' may be this: 'Sir Richard, 'what do you think that you have been looking upon? 'Have you either read or heard, or could you think, or 'do you find it difficult to realise in thought, even although 'you see it with your eyes, what you see with your eyes?

'I shall make this Northern youth exchange
'His glorious deeds for my indignities.

'He shall render every glory up,
'Yea, even the slightest worship of his time.'

The glory then described as 'set to the hand' is the renown appropriate to one great action which the hand has achieved, such as might be multiplied as its great deeds are accumulated. It is quite clear too, that in the passage here quoted from Henry IV. the 'glory' and the 'worship' both belong to the person who performs the actions, and not to any one for whose sake they are performed. The train of thought and the forms of expression are manifestly identical in both places. They occur again distinctly in this play—

'And meritorious shall that hand be call'd,
'Canonised and worshipp'd as a saint,
'That takes away by any secret course
'Thy hateful life.'—Act iii. sc. i.

In all three passages 'worship' is attributed to 'the hand,' and in two of them 'glory' also.

In Troilus and Cressida, again, the same thought is presented almost in the same words, except that 'sword' is substituted for 'hand.'

'Jove, let Æneas live
'If to my sword his fate set not a glory.'

Act iv. sc. i.

It may well be therefore to the hand of Salisbury, and not to the head of Arthur, that a glory is set and a worship given. 'Head' is unnecessary or wrong, 'hand' is the right reading.

Bigot. Out, dunghill! darest thou brave a noble-
man?

Hub. Not for my life: but yet I dare defend
My innocent life against an emperor.

The meaning is, 'Merely to preserve my life I would not
'brave a noble, preferring to sacrifice my life; but in vindica-

'tion of the innocence of my life I would brave an emperor.' Dyce, therefore, has substituted 'myself' for 'my life' injudiciously.

Bast. And if thou want'st a cord, the smallest
thread
That ever spider twisted from her womb
Will serve to strangle thee ; a rush will be
A beam to hang thee on ; or would'st thou drown thy-
self,
Put but a little water in a spoon,
And it shall be as all the ocean,
To stifle such a villain up.

Shakespeare in this address to a supposed murderer describes a popular belief of his own age, that persons guilty of such crimes contracted thereby for themselves and their offspring a constitutional debility incapable of resisting injuries which would not affect other men. It is told by the chroniclers that Humfrey Banaster, who betrayed his master the Duke of Buckingham to Richard III., lost 'his younger son by strangling and drowning in a small puddle.'—Holinshed, A.D. 1483.

The fourth line here has a superfluous foot. In the folio the third line has it by ending with 'beam.' Pope, to cure the metrical fault, cut out 'serve to.' Steevens timidly suggested the omission of 'thysself,' and no critic has adopted his suggestion. I certainly would read the passage thus—

A rush will be
A beam to hang thee on : or wouldst thou *drown*,
Put but a little water in a spoon.

It will be observed by me often hereafter that the play-house copyists seem to have frequently added a word to the end of lines in order probably to make the sense more clear, thereby falsifying the metre always, and never improving, but sometimes vitiating, the sense.

Bast. And to part by the teeth
The unowed interest of proud-swelling state.

This means 'to allot by the power of the teeth, that is 'by fighting, the unowned possession of royalty;' so, 'they parted my garments among them, and for my vesture did they cast lots.'

Bast. And vast confusion waits
(As doth a raven on a sick-fallen beast)
The imminent decay of wrested pomp.

Johnson considered this to mean the approaching decay 'of greatness obtained by violence.' Malone, 'the decay of 'greatness wrested from its possessor.' Shakespeare's expression concerning King John, that he had the kingdom of England 'in wrest' (act iv. sc. 2), seems to indicate that 'wrested' does not apply to the crown as it would be violently taken from John, nor to the crown as it had been violently taken by him, but to the crown as now held by him through superior strength. King John has already been spoken of as 'possessed with pomp' (act iv. sc. 2). Faulconbridge was too true to his benefactor to impute in plain words wrong-doing to him. 'Decay' here, as often elsewhere in Shakespeare, means 'destruction' merely, not 'gradual dissolution.'

ACT V.

SCENE I.

K. John. Our people quarrel with obedience,
Swearing allegiance and the love of soul
To stranger blood, to foreign royalty.

'To swear the love of soul' is an eccentric expression. I would read—

Swearing allegiance and *true* love of soul.

This is a most natural phrase, and its adoption here presupposes an easy and probable corruption in the mistake of

'ru' for 'h.' We have had the same combination of 'swear-
'ing' and 'true love' before in—

'Deep sworn faith, peace, amity, true love.'

K. John. This inundation of mistemper'd humours
Rests by you only to be qualified.

Then pause not for the present time's so sick

That present medicine must be minister'd

Or overthrow incurable ensues.

'Overthrow incurable ensues'] This means not 'irre-
'parable defeat' follows, as probably it has been by all inter-
preted, but 'an incurable poisoning of the constitution follows.'
'Overthrow' is a purely medical expression, signifying 'a glut
'of morbid and morbific humours.' This is shown by the
following passage: 'To make particular laws were to no pur-
'pose, but much like as one should give some easie medicine
'to purge an overthrowne bodie with all humours and dis-
'eases.'—North's Plutarch, *Lycurgus*, p. 43.

Bast. Be stirring as the time; be fire with fire;
Threaten the threat'ner, and outface the brow
Of bragging horror: so shall inferior eyes,
That borrow their behaviours from the great,
Grow great by your example, and put on
The dauntless spirit of resolution.

'Threaten the threat'ner.'] Probably Shakespeare, in
writing the second line, bore in mind the advice of Circe to
Glaucus, in the fourteenth book of the 'Metamorphoses' of his
favourite poet, Ovid, 'Spernentem sperne.' The third line
seems to contain a superfluous syllable. 'Eyes,' too, strictly
speaking, do not 'grow great' by example. But Shakespeare
in the opening of *Cymbeline* describes the courtiers of a king
as conforming their expression of countenance to his,—and
also (as I apprehend and amend) the expression of their
'eyes' to that of the king's. I incline to think that the line is
right with this articulation and scansion—

Of brag | ging horr'r | so shall | infe | rior eyes.
 1 2 3 4 5

Similarly we have 'purses' pronounced 'purs's' in Richard the Second, 'honest' 'hon'st,' 'targes' 'tarj's,' 'witness' 'witn'ss.'

Bast. Away then, with good courage ; yet, I know,
 Our party may well meet a prouder foe.

The meaning of 'yet' has, I think, escaped the commentators, who have incorrectly explained the passage. Johnson interprets, 'Have courage ; yet I so well know the faintness of our party that I think it may easily happen that they shall encounter enemies who have more spirit than themselves.' This would have been a poor encouragement to the flagging spirit of John. Steevens explains, '*Yet for all the boasting of the enemy, I know very well that our party is able to cope with one prouder and more confident of its strength than theirs ;*' i.e. with our enemies. Nothing has been said of the boasting of the enemies, and 'yet' follows immediately 'away with good courage,' and must therefore refer, if it have any argumentative relation at all, to those words which, and which alone, precede it. 'Yet' is in truth indicative of time simply, and the lines mean this: 'Have good courage, for our party is still even now able to cope with a prouder enemy than it will encounter here.' This was a natural assertion after the same speaker's account of the condition of John's party at the time—

'The nobles will not hear you, but are gone
 'To offer service to your enemy ;
 'And wild amazement hurries up and down
 'The little number of our doubtful friends.'

'Yet' has the same meaning above—

'*Sal.* Thou art a murderer.

'*Hub.*

Do not prove me so ;

'Yet I am none.'—Act iv. sc. 3.

SCENE 2.

And, noble Dauphin, albeit we swear
A voluntary zeal and unurged faith
To your proceedings.

The line of the folios—

‘A voluntary zeal and an unurged faith,’

although amended plausibly, as in the quoted text, by Pope, whom nearly all editors have copied, is still probably right, with this articulation and scansion :

A vol'n | t'ry zeal, | and an | unur | ged faith.
1 2 3 4 5

Sal. And is't not pity, O my grieved friends !
That we, the sons and children of this isle,
Were born to see so sad an hour as this ;
Wherein we step after a stranger march
Upon her gentle bosom, and fill up
Her enemies' ranks, (I must withdraw and weep
Upon the spot of this enforced cause),
To grace the gentry of a land remote,
And follow unacquainted colours here ?

‘Wherein we step after a stranger march.’] All this is harsh indeed ; ‘stranger march’ with ‘stranger’ as an epithet to ‘march’ being more awkward by far than ‘stranger blood’ in the last scene ; and ‘To step after a march,’ being an expression which does not shape any appropriate image. Nor do I recall any passage in Shakespeare where ‘march’ means anything which a person in the army can ‘step after.’ If, too, Salisbury and the rest filled up the enemies' ranks, they did not step after a march, but with it.

I would amend not the language, but the punctuation universally printed, and the construction universally given to the words. I would separate ‘march’ from ‘stranger,’ converting

'march' into a verb. Once before in this play has occurred a similar use of the verb 'march,' in :

'Unswear faith sworn, and on the marriage-bed
'Of smiling peace to march a bloody host.'—Act iii. sc. 1.

And even in prose the expression 'march upon her gentle bosom' is exactly paralleled, thus: 'Making their account, '&c., that at the first onset they should overthrow them all, 'and march upon their bellies.' North's Plutarch, Jul. Cæs. p. 732.

'I must withdraw, and weep upon the spot of this enforced cause.'] Monk Mason interprets 'spot' in this line as 'stain' or 'disgrace.' But this is farfetched if not illogical, for the 'enforcement' did much to preclude 'disgrace.' Dyce has substituted with Walker 'spur' for 'spot.' I propose to read—

I must withdraw and weep
Upon the *spite* of this enforced cause.

'Spite' is 'a malignant and adverse energy,' as 'in spite of 'spite' below—

'That misbegotten devil, Faulconbridge,
'In spite of spite, alone upholds the day.'—Act v. sc. 4.

And again, in Hamlet—

'O cursed spite
'That ever I was born to set them right.'—Act i. sc. 5.

Again Henry IV. pt. i.—

'This is the deadly spite which angers me.'—Act iii. sc. 1.

And in many other phrases. 'To weep upon the spite of 'this enforced cause,' then, would harmonise with—

'What a noble combat hast thou fought
'Between compulsion and a brave respect !'

'To weep upon the spite of this enforced cause' is, 'to weep from, and to weep at, the bitter constraint which the

'compulsion of circumstances has put upon us.' 'Spite' may have easily been corrupted into 'spot.'

I propose therefore to read the whole passage thus—

Sal. And is't not pity, O my grieved friends,
That we the sons and children of this isle
Were born to see so sad an hour as this ;
Wherein we step after a stranger ; *march*
Upon her gentle bosom ; and fill up
Her enemies' ranks,—I must withdraw and weep
Upon the *spite* of this enforced cause,—
To grace the gentry of a land remote,
And follow unacquainted colours here ?

The participle 'unacquainted,' and its converse 'acquainted,' are by modern usage restricted in application to the persons possessing and not possessing knowledge ; but Shakespeare uses them of the 'object, or person concerning 'which knowledge is possessed or not possessed.' So before, 'to kiss the lips of unacquainted change' for unknown change. And again in Henry IV. pt. ii.—

'As things acquainted and familiar to us.'—Act v. sc. 2.

I learn, long after so amending, from the Cambridge edition, that Jervis too conjectures 'spite,' and Grant White 'thought.' No reasons are given. I also learn that the faulty punctuation and phraseology which have the effect of doing such violence to the proprieties of language, 'stranger march,' result from an amendment by Theobald, universally followed since his day, of the folio punctuation 'stranger, march.'

Sal. What, here ? O nation, that thou couldst
remove !

That Neptune's arms, who clippeth thee about,
Would bear thee from the knowledge of thyself,
And grapple thee unto a pagan shore ;
Where these two Christian armies might combine

The blood of malice in a vein of league,
And not to spend it so unneighbourly !

‘Would bear thee from the knowledge of thyself’ does not mean ‘bear thee to a distance from the knowledge of thyself,’ but ‘bear thee without thy knowing it,’ in accordance with Shakespeare’s frequent use of ‘from.’

‘And grapple thee’ is an amendment of the folio reading ‘cripple thee :’ but as ‘gripple’ is an old English word more nearly resembling cripple, I would substitute it here for the reading of the old copy.

‘The blood of malice in a vein of league.’] The word ‘malice’ in Shakespeare’s age often meant rather ‘enmity’ than ‘malice’ in its modern sense. The word ‘envy,’ on the other hand, often signified rather ‘malice’ than ‘envy’ in its modern sense.

‘And not to spend it so unneighbourly.’] The folios give ‘to spend’ as two words. Steevens has proposed ‘tospend’ as one word. I should prefer ‘forspend,’ which is used by Shakespeare in *Hen. IV.* pt. ii. act i. sc. i. But ‘to spend’ is right, however ungrammatical according to modern canons of style. Nor is the phrase, as Delius supposes, a solecism peculiar to Shakespeare. In the sixteenth and seventeenth centuries, when the word ‘and’ introduced a second verb in a second clause of a sentence, the second verb did not adopt always the mood and tense of the verb with which ‘and’ connected it, but appeared in the infinitive mood expressed by ‘to.’ So in North’s *Plutarch*. ‘Is there any man living, my friends, who having fortune at will should therefore boast and glory in the prosperity of his doings for that he hath conquered a country, city, or realme, and not rather to feare the inconstancy of fortune?’ *Paulus Æmilius*, p. 259.

Such examples might be accumulated.

Lew. Come, come ; for thou shalt thrust thy hand
as deep
Into the purse of rich prosperity,

As Lewis himself ; so, nobles, shall you all,
That knit your sinews to the strength of mine.

Enter PANDULPH attended.

And even there methinks an angel spake ;
Look where the holy legate comes apace,
To give us warrant from the hand of heaven ;
And on our actions set the name of right,
With holy breath.

The stage direction appears here as in the first folio. Modern editions have inserted it later in the passage, as after 'spake,' and after 'holy breath.' But, wherever it is placed, critics have been greatly perplexed by the fifth line, 'and even there methinks an angel spake,' which Hanmer amended by 'an angel speeds' with Warburton's approval. Johnson and Malone thought no change necessary—Johnson explaining the line to mean, 'At the sight of this holy man 'I am encouraged as by the voice of an angel ;' Malone better interprets the words to mean, 'In what I have 'now said an angel spake, for see the legate approaches to give a warrant from heaven.' Johnson's explanation is far-fetched, and condemns either the poet or the critic. Dyce follows the old reading without remark. Now, it must be observed first that the preceding words of Lewis were promises to the nobles that they should thrust their hands as deeply as himself into 'the purse of prosperity ;' also, that in this play 'angels' have been already alluded to as the representatives of coined money in the passage 'shake the bags of hoarding abbots ; 'set at liberty imprisoned angels' (act iii. sc. 3) ; also that in that very passage, as in many others, the thought of angels' led Shakespeare to play upon the one word signifying both the celestial ambassador and the coin, apparently without recognising anything ridiculous in the equivocation. But while this explains the transition from the thought of purses to that of celestial messengers on the bridge, as it were, of the word 'angel,' it does not in the least explain how an

angel 'spake' at all, much less 'even there.' Either Malone's interpretation, then, is correct, or we should read :

And even there methinks an angel *shapes*,
Look—where the holy legate comes apace
To give us warrant from the hand of heaven.

'To shape' in Shakespeare is sometimes to 'assume a form.'
So in Cymbeline—

' Their dear loss
' The more of you 'twas felt, the more it shaped
' Unto my end in stealing them.'—Act v. sc. 5.

'Shapes' then &c. would mean 'in confirmation of all this, 'even at yonder spot an angel presents itself in the material 'and actual presence and form of an angel. For look where 'the holy legate is coming as an ambassador from God to 'warrant our league and actions.' 'There' refers to a spot pointed to, and 'where' to the same spot.

The Cambridge editors express their opinion that Lewis speaks the lines from 'and even there' as an 'aside,' with accent and gestures of contempt for his allies. But the whole is addressed to his allies, I believe, and without any intended sarcasm or derision.

Lew. Have I not heard these islanders shout out,
Vive le roy ! as I have bank'd their towns ?

Steevens would discourage us from adopting the interpretation that 'banked their towns' means 'thrown up entrenchments before them,' and prefers the supposition that it means, 'sailed between the banks of rivers on which their towns 'stood.' This farfetched construction he supports by a passage from the old play of King John, describing the cry of 'Vive le 'Roi' as 'echoed by the hollow holes of Thamesis.' It is possible indeed that the reading itself, 'banked,' may be wrong, and that it should be, 'as I have *banged* their towns : 'banged' is 'battered.' Othello says, 'This tempest hath so 'banged the Turks ; ' so again in Twelfth Night, 'With some

‘excellent jests you should have banged the youth into ‘dumbness.’ On the whole, however, I adhere to the old reading, ‘banked’ bearing the signification all but rejected by Steevens. The translators of the Bible give us warrant for this construction by a passage in 2 Samuel xx. 15 : ‘They ‘besieged him in Abel and cast up a bank against the city,’ which is equivalent to ‘banked the city.’

Pand. The Dauphin is too wilful-opposite.

So in Winter’s Tale, ‘I were wilful negligent.’

Bast. This apish and unmannerly approach,
 This harness’d masque and unadvised revel,
 This unhaired sauciness, and boyish troops,
 The King doth smile at ; and is well prepar’d
 To whip this dwarfish war, these pigmy arms,
 From out the circle of his territories.

‘These pigmy arms.】 The folios all give as ‘this pigmy arms.’ Rowe amended the supposed false concord by printing ‘these pigmy arms,’ and he has been universally followed by editors. But where the plural noun bears such a sense of collective plurality as may be imagined to constitute singularity, even prose writers as well as poets applied to them the singular number of the demonstrative ‘this’ and ‘that.’ So we have ‘in that warres’ as here ‘this pigmy arms.’ Holinshed similarly speaks of ‘that wars,’ and Shakespeare writes ‘wars hath not wasted’ (Richard II. act ii. sc. 1), erroneously amended by Rowe, and all subsequent editors ‘have not.’ So, again, ‘And they say there died in that wars,’ ‘what soldiers, what lachies, and other stragglers that followed ‘the camp, about the number of three thousand.’ North’s Plutarch, Lucullus, p. 514. Besides, in an earlier passage we have found—

‘And then our armes, like to a muzzled bear
 Save in aspect, hath old offense sealed up.’

which Hanmer, followed by Steevens, Malone, Rann, Knight, Collier, Dyce, and Delius, has amended by 'have all offense sealed up.' But the two passages support each other. 'Hath' there confirms 'this' here. In old legal precedents, too, and modern acts of Parliament is to be found the expression 'a loaded arms.' I would read therefore—

'To whip this dwarfish war, *this* pigmy arms,'
as the oldest copies printed the line.

'This unhair'd sauciness and boyish troops.'] The old copies all read 'unheard sauciness.' Theobald amended this 'by unhaired sauciness,' which has been generally adopted, partly on the ground that 'heard' is antique orthography of 'haired.' 'Boys are not unhaired however.' Keightley proposes, as I learn from the Cambridge edition, 'unbeard,' a form of word not, so far as I am aware, exemplified. Capell altered 'troops' to 'troop' with the approval of many. I would read the whole passage thus—

This apish and unmannerly approach,
This harness'd masque and unadvised revel,
This *unread* sauciness and boyish troops,
The King doth smile at ; and is well prepar'd
To whip this dwarfish war, *this* pigmy arms,
From out the circle of his territories.

'Unread' means having had no instruction. So Shakespeare describes Glendower as 'exceedingly well read.' So (Troilus and Cressida) he speaks of ignorance and knowledge thus :

'The wise and fool, the artist and unread.'—Act. i. sc. 3.

where 'artist' means the 'graduate in arts,' and 'unread' means the 'unlearned,' who as yet has received no instruction—peculiarly applicable to 'boyish troops.' The word suits the context as completely as could be conceived, and it might be easily corrupted into 'unheard.' The history of the depravation is probably this : the word 'unread' by a common slip of type composing became 'uncard,' and 'uncard' was mistakenly corrected 'unheard.'

Bast. By all the blood that ever fury breathed
The youth says well.

This seems to have been universally understood as meaning either 'by all the blood that ever fury threatened in 'words,' or 'by all the blood which fury ever discharged with 'her breath.' I take it to signify 'By all the blood which fury 'ever shed.' The word 'to breathe' is applied in old authors to letting blood. The sense lingered till a very recent date, or even now survives in the expression 'to breathe a vein.'

Mess. For the great supply
That was expected by the Dauphin here
Are wreck'd three nights ago on Goodwin Sands.

'Supply,' a singular collective noun, is here used both as singular in the second line and as plural in the third line, Mr. Dyce quotes Mr. Letsom's objections to 'are' in consequence of this incompatibility. But of the same inconsistency in the use of this very word 'supply' we have examples in other writers. So—'When this barbarous supply came to 'ask him a thousand crownes in hand for every captain, &c., 'his only covetousness and misery made him returne them 'back.' North's Plut., Paulus Æmilius, p. 200.

Bast. To cudgel you, and make you take the
hatch ;
To dive, like buckets, in concealed wells ;
To crouch in litter of your stable planks ;
To lie, like pawns, lock'd up in chests and trunks.

'To dive,' if the passage be grammatically interpreted according to rules of writing at the present day, depends upon 'take the hatch'—i.e. 'did cudgel you and make you take 'the hatch that you might dive like buckets.' This construction would be countenanced, too, by the whole context of what follows, ending with 'that victorious hand that in your chambers gave you chastisement.' But the prefixing of 'to'

to the verb 'dive' is due to the particle 'to' understood before 'take the hatch,' as if Shakespeare had written 'to 'make you to take the hatch, to dive,' &c., 'to crouch,' &c.

Bast.

And to thrill and shake

Even at the crying of your nation's crow,
Thinking his voice an armed Englishman.

'To thrill' and 'shake.' 'Thrill' is the word by which Shakespeare in another passage expresses the sensation of fear: 'Art thou not horribly afraid, doth not thy blood thrill 'at it?' Henry IV. pt. I.

'Thinking his voice.'] The folio 1623 reads, 'thinking *this* voice,' which seems appropriate. I would read therefore, 'Thinking this voice an armed Englishman.'

Mel. Fly, noble English, you are bought and sold,
Unthread the rude eye of rebellion,
And welcome home again discarded faith.

'Unthread the rude eye of rebellion.'] For this Theobald substituted 'untread the rude way' ingeniously and erroneously. It has been explained by all critics thus: Rann, 'Clear 'the eye from film,' badly: Delius, 'the dark look of rebellion,' not well. Malone considers that the poet was thinking of the eye of a needle. What Shakespeare was thinking *directly* about was a person passing back again on return through the entrance *gate* through which he had once entered. But this thought he indirectly expresses by a metaphor from the eye of a needle; and as he speaks elsewhere of 'the needle's eye' as a postern, so he now imagines the postern as a needle's eye, and calls the postern an 'eye' accordingly. The return through the gate, therefore, is like the return of a thread through the needle's eye, which return necessarily 'unthreads' the needle. Therefore the return through the gate metaphorically unthreads the gate. 'Unthread' is unquestionably right. I do

not, besides, see the necessity for understanding 'rude' to apply to rebellion, and not to eye, as critics insist, for surely a gateway may be imagined as 'rudely and repulsively built.'

SCENE 4.

Mel. Even this ill night your breathing shall
expire,
Paying the fine of rated treachery
Even with the treacherous fine of all your lives.

These lines, as it seems to me, have been inadequately explained both by Johnson and Delius. 'The Dauphin has 'rated your treachery, and set on it a fine, which your lives 'must pay,' says Johnson. Delius also explains 'treacherous 'fine' as fine appropriate to treachery. What Melun says is this: 'Paying the fine which is universally reckoned to be due 'from treachery by the fine which is itself treacherous, that 'is, by the end of your lives treacherously brought about.' Treachery is requited by treachery that inflicts death.

Mel. In lieu whereof I pray you bear me hence
From forth the noise and rumour of the field.

'From forth the noise.' The word noise is applied by writers of the sixteenth century specifically to the sounds of the battlefield, so much so that 'the noise' became almost synonymous with 'the battle.' So—'If he meant to wander 'thus to flie his enemies, he would bring him into a more secret 'place, and farther off from the noise.' North's Plutarch, Caius Marius, p. 440. In the same sense again in Cymbeline, 'The noise is round about us, let us from it,' act iv. sc. 4.

Sal. My arm shall give thee help to bear thee
hence ;
For I do see the cruel pangs of death

Right in thine eye.—Away, my friends! new flight;
And happy newness, that intends old right.

‘Right in thine eye’ has been variously amended thus: Hanmer, ‘pight in thine eye.’ Capell, ‘fight,’ &c. Collier’s Cor. ‘bright,’ &c. Anon, ‘fright,’ &c. But the poet is here probably alluding to the sign of death described by Pliny, who after saying that the eye gives token of dissolution ‘most of all,’ adds: ‘so long as the patient’s eye is so clear that a man may see himself in the apple of it, we are not to despair of life’ (Holland’s translation). Now ‘right in thine eye’ is a precise equivalent to ‘in the apple of thine eye,’ and is therefore the true reading.

Sal. And like a bated and retired flood,
Leaving our rankness and irregular course,
Stoop low within those bounds we have o’erlook’d,
And calmly run on in obedience,
Even to our ocean, to our great King John.

‘Stoop low within those bounds we have o’erlook’d.’] ‘O’erlook’d’ is an erroneous emendation of ‘overlooked.’ The words ‘run on’ and ‘stoop low’ suggested to me ‘overleaped’ for ‘overlooked.’ I learn, too, from the Cambridge editors that one of their correspondents has proposed the substitution of ‘overleaped’ for ‘overlooked,’ but the latter expression accords with, ‘like a proud river peering o’er his bounds,’ above (act iii. sc. 1).

SCENE 5.

Lew. The sun of heaven, methought, was loth to
set;
But stay’d, and made the western welkin blush,
When the English measur’d backward their own
ground,
In faint retire.

The reading of the folio is, 'when English measure backward their own ground.' Rowe and Pope are accredited with the two alterations of 'English' into 'the English' and 'measure' into 'measured,' both of which emendations have been generally accepted. I cannot quite approve them. The sentence is partly an historical statement of fact, and partly an explanation of the fact. The western welkin blushes, 'when English measure backward their own ground,' in sympathy with the discomfiture of the most western race and kingdom, and it did so on this occasion. The general and indefinite word 'English' and the present tense 'measure' seem to me appropriate to the double meaning which is conveyed. Shakespeare has in another play called Queen Elizabeth, 'a virgin throned by the west.' I would therefore read with the folio—

And made the western welkin blush,
When *English measure* backward their own ground
In faint retire.

Lew. When with a volley of our needless shot,
After such bloody toil, we bid good-night;
And wound our tatter'd colours clearly up.

'Our tatter'd colours.'] The folio reads 'tottering,' which modern editions have corrected to '*tattered*.' But, as Steevens quotes a passage in Marlow, this 'tottered ensign of my 'ancestors;' and again 'tottered robes;' and again, 'tottered 'colours;' while totter is a neuter verb in Shakespeare, I propose to restore 'tottering,' to describe the incomplete process which the passive participle represents as effected.

After such bloody toil we bid good night,
And wound our *tottering* colours, &c.

Since making this remark, I find that Dyce reads 'tattering.' This appears to me a half-measure.

SCENE 6.

Hub. Who's there ? speak ho ! speak quickly, or I shoot.

Bast. A friend : what art thou ?

Hub. Of the part of England.

Bast. Whither dost thou go ?

Hub. What's that to thee ? Why may not I demand

Of thine affairs, as well as thou of mine ?

Bast. Hubert, I think.

Hub. Thou hast a perfect thought.

Half a line is wanted here after 'whither dost thou go?' spoken by the Bastard. Further, Hubert first refuses to answer a question himself, and then immediately proceeds to expostulate with the Bastard as if for refusing to answer, whereas the Bastard himself has given no refusal, nor showed any reluctance to be questioned. I would give the dialogue thus—

Hub. Who's there ? speak ho ! speak quickly, or I shoot.

Bast. A friend : what art thou ?

Hub. Of the part of England.

Whither dost thou go ?

Bast. What is that to thee ?

Hub. 'What's that to thee?'—Why may I not demand

Of thine affairs—as well as thou of mine ?

Bast. Hubert, I think.

Hub. Thou hast a perfect thought.

Thus the metre becomes perfect. The inconsistency of Hubert's expostulation also vanishes because it follows immediately on his quotation of an unexpected refusal to answer

by the Bastard, which the Bastard has actually given. The fact too that 'What's that to thee?' is thus repeated, accounts for an omission of it in all the old copies in one instance of its occurrence. The essential parts of this change are, first, the assignment of the first reply, 'What is that to thee?' to a different person from him who says, 'Why may I not demand?' whether that person be Hubert or the Bastard; and secondly, the reiteration of 'What is that to thee?' by the person who says, 'Why may I not demand?'

I find that Dyce, at Mr. Lloyd's suggestion, has also altered the authentic arrangement of this dialogue so as to avoid much of its inconsistency. But the metrical defect is not, I believe, remedied thereby.

Hub. Brave soldier, pardon me,
That any accent breaking from thy tongue
Should 'scape the true acquaintance of mine ear.

'True acquaintance' means 'the correct recognition.' As Shakespeare uses 'acquainted' in the sense of 'known' often, so here 'acquaintance' means 'knowing,' or apprehension.

Hub. The king, I fear, is poison'd by a monk :
I left him almost speechless, and broke out
To acquaint you with this evil ; that you might
The better arm you to the sudden time,
Than if you had at leisure known of this.

The insertion of Malone's note in the Variorum edition of 1793 without comment shows that the editor agreed with Malone's interpretation of 'at leisure known' as signifying 'known when the kingdom shall be reduced to a state of 'quiet ;' but it in truth applies to Hubert's leisure and not to the kingdom's quiet. The purport of the line is 'than if I had 'not made so much haste to inform you of this.' The last two lines are, however, faulty in expression. 'The better . . .

'than' is not a phrase that we could now use. Possibly we should read—

And broke out
To acquaint you with this evil, that you might
Then better arm you to the sudden time,
Than if you had at leisure known of it.

This word 'then' is one key to the meaning of 'at leisure,'—
'that you might better arm yourself against the exigencies of
'the moment, through my breaking out in this way to tell you,
'than you could through my taking my leisure to tell you.'

I learn from the Cambridge edition that Capell proposed to read the line 'than had you at less leisure known of this.' This alteration, however (like Malone's interpretation), proceeds upon a mistake as to the words 'at leisure,' which Capell referred to 'the leisure of Faulconbridge.'

Bast. Withhold thine indignation, mighty heaven,
And tempt us not to bear above our power!

'Tempt us not to bear.'] 'Tempt to' does not here carry its usual signification, for the temptation would be not 'to bear,' but 'to shrink from bearing.' We must understand 'try us not by any trial calling on us to bear more than we are able.'

SCENE 7.

P. Hen. It is too late ; the life of all his blood
Is touch'd corruptibly ; and his pure brain
(Which some suppose the soul's frail dwelling-house)
Doth, by the idle comments that it makes,
Foretell the ending of mortality.

'Is touch'd corruptibly.'] The word 'touched' means in this place 'seriously affected by mischief.' So we have in *Macbeth* :

‘Nor steel, nor poison,
 ‘Malice domestic, foreign levy,—nothing
 ‘Can touch him further.’—Act iii. sc. 2.

So again in Richard II.—

‘A lurking adder,
 ‘Whose double tongue may with a mortal touch
 ‘Throw death upon thy sovereign’s enemies.’

Act iii. sc. 2.

There are other examples of ‘touch,’ both in the form of a verb and in that of a substantive, signifying ‘fatal attack.’

‘And his pure brain.】 ‘Pure’ is certainly an unexpected word here, and has been amended by ‘puir’ and ‘poor.’ If any change be needed, I should prefer ‘hurt.’ But ‘pure’ may be genuine. As the poet declares his lifesome blood to be undergoing fatal corruption, so also he may add that the ethereal quality of his brain is so affected as to rave with incoherent nonsense, and yet in a sense to foretell.

‘Foretell the ending of mortality.】 ‘Mortality’ is ‘his mortal life;’ so in Macbeth—

‘Had I but died an hour before this chance
 ‘I’d lived a blessed time, for from this instant
 ‘There’s nothing serious in mortality.’

where ‘mortality’ means ‘my mortal life.’ The ‘ending of ‘mortality,’ too, is altogether a periphrasis for death not peculiar to Shakespeare. Thus Holinshed writes, ‘Feeling ‘the end of his mortality to hasten on he caused to be confirmed a bull which he had published.’—A.D. 1514.

P. Hen. How fares your Majesty?

K. John. Poisoned, — ill-fare, — dead, — forsook,
 cast off;

And none of you will bid the winter come,
 To thrust his icy fingers in my maw,
 Nor let my kingdom’s rivers take their course

Through my burn'd bosom ; nor entreat the North
 To make his bleak winds kiss my parched lips,
 And comfort me with cold : I do not ask you much,
 I beg cold comfort ; and you are so strait,
 And so ungrateful, you deny me that.

'Poisoned,—ill-fare ! dead, forsook, cast off.' This line seems to want a syllable, and the word 'dead' also seems unseasonable in many points of view. But the scansion may be—

Poison'd | ill-fa | er dead | forsook | cast off.
 1 2 3 4 5

And 'dead' is perhaps equivalent to 'killd ;' so in King Hen. VI. pt. ii.—

'Who finds the partridge in the puttock's nest,
 'But may imagine how the bird was dead.'

Act iii. sc. 2.

And so also in Cymbeline :

'Cor. Have you ta'en of it ?

'Imo. Mostlike I did, for I was dead.'

'Ill fare.'] 'Ill viand' occurs in Holinshed for 'poison.'

A.D. 1483.

'And comfort me with cold : I do not ask you much.'] This line contains apparently one foot too much. I would read it thus—

To make the bleak winds kiss my parched lips
 And comfort me with cold. *I do not ask much ;*
 I beg cold comfort—and you are so strait
 And so ungrateful you deny me that.

The scansion is—

And comfort me | with cold | I do | not ask much.
 1 2 3 4 5

With an accent on 'do' and on 'ask.'

Pope, as I learn, reduced the line to normal length by

reading 'I ask not much' for 'I do not ask you much.' But this presupposes a far less natural corruption of the genuine text.

P. Hen. O that there were some virtue in my
tears
That might relieve you!

K. John. The salt in them is hot;
Within me is a hell; and there the poison
Is, as a fiend, confined to tyrannise
On unreprievable, condemned blood.

The second line sounds out of tune. Probably it is to be articulated thus:

That might | relieve | you! The | salt in | them's hot.
1 2 3 4 5

Bast. For in a night the best part of my power,
As I upon advantage did remove,
Were in the washes, all unwarily,
Devoured by the unexpected flood.

['Upon advantage.'] That is, 'upon an opportunity offered,' not upon an advantage (in the modern sense) gained.

Bast. He will the rather do it when he sees
Ourselves well sinewed to our defense.

['Well sinewed.'] This is Rowe's alteration of 'well sinew'd,' the reading of all the folios. All critics adopt Rowe's change except Collier's Corrector, who retains 'sinew'd,' but interpolates 'own' before 'defense.' Shakespeare very rarely pronounced the final 'ed' of the participles, active and passive, as a separate syllable. The folio reading I would restore, with this scansion:

Ourselves | well sin|e-w'd | to our | defense.

Our natural pronunciation of 'sinew' is trisyllabic, as I have here written it.

SCENE 7.

Hen. The life of all his blood
Is touch'd corruptibly ; and his pure brain,
Which some suppose the soul's frail dwelling-house,
Doth by the idle comments which it makes.

'Pure brain' has been variously amended. The word 'pure' is right. It is countenanced and illustrated by the following use of the same word in Holinshed : 'The king &c., after, because the air of Paris seemed contrarie to his 'pure complexion, by the advice of his counsel removed to 'Rome,' A.D. 1431, where 'complexion' is equivalent to 'constitutional health.'

NEW RENDERING IN KING JOHN.

MISPLACED.

Act III. Scene I.

Eli. Oh foul revolt of French inconstancy !

K. John. France, thou shalt rue this hour within
this hour.

Bast. Old Time the clock-setter, that bald sexton
Time ;

Is it as he will ? well then, France shall rue.

The order of thought here is indistinctly and elliptically expressed. It is as follows :—'Old Time sets the clock, and 'as he does this duty of the parish sexton, he also probably 'does his other duty of digging graves. By his calling there-fore he is bound to wish for as many deaths as possible. If 'Time therefore is to do what he likes, he will make the 'French rue.'

KING RICHARD II.

ACT I.

SCENE I.

King Rich. Hast thou, according to thy oath and band,
Brought hither Henry Hereford, thy bold son.

The first four quartos and the first three folios give this line—

‘Brought hither Henry Herford, thy bold son.’

All the modern editions print ‘Hereford.’ That ‘Herford’ represents the old pronunciation is, I think, confirmed by the fact that the capital town of Pembrokeshire once used to be called Herfordwest. This occupied precisely the same position on the western side of Wales that Hereford did on the east of Wales, and therefore was called, probably, ‘Herfordwest,’ in contradistinction to ‘Herford’ simply, which was Herfordeast geographically. No writer whom I have consulted explains sufficiently the origin of the name ‘Herfordwest.’ The question naturally presents itself whether Herfordwest derives its name from its contrast in position to Hertford near London. But as persons, who habitually spoke of ‘Herfordwest’ and heard it spoken of, could not habitually hear or speak of Hertford, separated from Wales by the whole breadth of England, such a supposition could hardly be correct.

Since these remarks were first sent to press, I have met with a passage in Holinshed ('Chronicles,' A.D. 1405), where Herfordwest is actually spoken of as 'Hereford west,' thus proving the truth of my supposition. But beyond and subsequently to this I have found, as will appear by the following quotations, Hereford in Herefordshire is in authors of the sixteenth century sometimes called 'Hereford east' and sometimes also 'Harford East.' Thus—'The Duke of Yorke, 'called Erle of Marche, somewhat spurred and quickened with 'these novelties, returned backe and mette his enemies in a 'fair plane near to Mortimers Crosse not farre from Herford 'east, on Candelmass day in the morning.'—Hall xxix. yere of Henry the Sixt, p. 251. Again as to Jasper duke of Bedford, son of Owen Tudor, who died xxth December, 11 Hen. VII., Dugdale says that 'by his will he bequeathed his 'second gown of cloth of gold to make a cope or vestment 'there, to the house of gray friars at Harford East, where his 'father lay interred.' In the Paston letters too, vol. i. p. 190, we have Harford for Hereford. Both towns therefore were called 'Hereford,' both towns also 'Herford' and 'Harford.' The Pembrokeshire town was always called 'west' besides, and the Herefordshire sometimes called 'East' besides. Surely then 'Herford,' the readings of the quartos in the earlier scenes, should be restored to the text throughout. Here the line will be :

Brought hither Henry *Herford*, thy bold son.

K. Rich. Tell me, moreover, hast thou sounded him,
If he appeal the duke on ancient malice,
Or worthily, as a good subject should,
On some known ground of treachery in him?

Gaunt. As near as I could sift him on that
argument,—

On some apparent danger seen in him,
Aim'd at your highness, no inveterate malice.

‘As near as I could sift him on that argument.】 This line appears an Alexandrine at first sight. There are none such in Shakespeare’s tragedies. The articulation and scansion are—

As near | as I | could sift | him on | that arg’ment.
 1 2 3 4 5

The fifth is an amphibrachic foot, made, as Shakespeare very often does make such, by slurring one short syllable out of four, so as to leave only three. ‘Apparent danger’ is ‘purpose of deadly mischief of which there can be no doubt.’ Such is an old sense of ‘apparent,’ frequently occurring in Shakespeare, and preserved in our modern phrase ‘heir apparent’ as opposed to ‘heir presumptive.’

King Rich. We thank you both: yet one but flatters us,
 As well appeareth by the cause you come.

Dyce remarks that Hanmer printed ‘come for,’ but that the old reading has the same meaning. This is not absolutely so here. There are, according to old distinctions, two causes—the final cause and the efficient cause. The old copies are here the more probably right, because the cause here meant is the efficient cause, ‘the cause of your coming.’ ‘The ‘cause you come for’ would signify the final cause.

The final cause and the efficient cause may be, as here, *in fact* the same, but not in thought; and expression follows thought. I find that Keightley has suggested a different reading, ‘the cause you come on.’ This expresses the final cause again—erroneously, I think.

Boling. First, (heaven be the record to my speech!)
 In the devotion of a subject’s love,
 Tendering the precious safety of my prince,
 And free from other misbegotten hate,
 Come I appellant in this princely presence.

‘And free from other misbegotten hate.'] Collier’s ‘Corrector’ proposed, instead of ‘other misbegotten hate,’ ‘wrath or misbegotten hate.’ The word ‘other’ is, indeed, objectionable, since no kind of ‘hate’ has been actually mentioned, which Bolingbroke would admit; and, as it has been suggested against him that he might be actuated by ‘ancient malice’ and ‘inveterate malice,’ in contradistinction to ‘worthy’ motives, I would suggest as both apt and probable—

First, heaven be the record of my speech!

In the devotion of a subject’s love,

Tendering the precious safety of my prince,

And free from *old or* misbegotten hate

Come I appellant in this princely presence.

Thus would ‘ancient’ and ‘unworthy’ enmity be both excluded.

Boling. Thou art a traitor, and a miscreant;
Too good to be so, and too bad to live;
Since, the more fair and crystal is the sky,
The uglier seem the clouds that in it fly.

‘Good’ here describes only the rank and lineage, ‘bad’ only the moral character, of the accused. In the first sense, as will be seen hereafter, both superlatives, ‘best’ and ‘worst,’ are used elsewhere in this play. The comparative, too, ‘better,’ has the same meaning in King John, where Falconbridge after his knighthood says:

‘One step of honour better than I was.’—Act i. sc. i.

It is impossible that, either such charges as Bolingbroke prefers against Mowbray, or such epithets as are applied to him, could be true, and yet consist with a general ‘good’ character in the accused.

Boling. Once more, the more to aggravate the note,
With a foul traitor’s name stuff I thy throat.

Delius erroneously, I apprehend, considers ‘note’ as equivalent to ‘notice, advertisement.’

'Note' is equivalent to 'reproach;' so in Julius Caesar,

'You have condemned and noted Lucius Pella.'

See, too, Hamlet, act ii. sc. i, and my note there. S. Walker proposed to substitute 'thy' for 'the;' but 'the' 'note' referred to by the definite article is probably 'thou art' 'a traitor and a miscreant,' words spoken but four lines back.

Mowb. 'Tis not the trial of a woman's war,
The bitter clamour of two eager tongues.

'Two eager tongues.'] This means 'two sharp tongues, 'used unsparingly,' partly as 'like thin and eager droppings 'into milk' (Hamlet), and partly as 'those few archers shot 'so eagerlie that they slue and hurt divers Frenchmen' (Holinshed, A.D. 1513).

Mowb. Which to maintain I would allow him odds,
And meet him, were I tied to run afoot
Even to the frozen ridges of the Alps,
Or any other ground inhabitable,
Where ever Englishman durst set his foot.

'Or any other ground inhabitable, where ever Englishman 'durst set his foot.'] All the old copies read as does the quoted text, and so all modern editions except Pope and Theobald; the latter of whom amended 'inhabitable' by 'unhabitable,' and the former 'where ever Englishman' by 'where never Englishman.' All critics also retaining 'inhabitable,' interpret 'inhabitable' by our modern word 'uninhabitable,' and they certainly adduce instances where 'inhabitable' has that meaning in other authors. But 'inhabitable' in the sixteenth century certainly did mean also, often if not invariably, 'inhabited;' and 'uninhabitable,' on the other hand, was also signified by 'unhabitable,' the very word which Theobald has proposed here. Thus (as to 'inhabitable'): 'For he was the first that sailed the west Ocean with an army by sea, &c., &c., and was the first that enlarged the

‘Romaine Empire, beyond the earth inhabitable.’—Holland’s Plutarch, Julius Cæsar, p. 723. And thus (as to ‘unhabitable’) ‘And yet they had not driven Mithridates and Tigranes out of their kingdoms into desert places uninhabitable, nor had destroyed the princely houses of Asia.’ It seems to me also that the critics are inconsistent. If we read ‘inhabitable’ in the sense of ‘uninhabitable,’ we ought, I think, to adopt Pope’s emendation (as no one does)—

‘Where never Englishman durst set his foot.’

If on the contrary we read

‘Where ever Englishman durst set his foot,’

we should understand ‘inhabitable’ to mean ‘inhabited’ in its modern sense. But we are admonished by the following lines in Bolingbroke’s next speech—

‘Besides, I say and will in battle prove

‘Or here, or elsewhere, to the farthest verge

‘That ever was surveyed by English eye,’ &c.

to read here—

‘Wherever Englishman durst set his foot.’

I therefore, preserving ‘wherever Englishman,’ understand ‘inhabitable’ to mean ‘inhabited’ or ‘capable of habitation.’

Boling. If guilty dread have left thee so much strength,

As to take up mine honour’s pawn, then stoop ;

By that, and all the rights of knighthood else,

Will I make good against thee, arm to arm,

What I have spoken, or thou canst worse devise.

‘What I have spoken, or thou canst worse devise.’] This (with ‘spoke’ instead of ‘spoken.’) is the reading of the first quarto only. The second quarto omits ‘worse’ without substituting any other word. The first folio, also omitting ‘worse,’ gives :—

‘What I have spoken, or thou canst devise.’

The third and fourth quartos 'what I have spoke or what 'thou canst devise,' which Hanmer amended by 'what I have 'spoke as what thou hast devised.' All these readings tend to show that a not impossible meaning of the passage has escaped all but the editors of the first quarto; and confirm the supposition that this oversight has continued to the last. What Bolingbroke engages to make good may be that Mowbray 'is a traitor and a miscreant;' the manner of doing so is to be 'arm to arm;' and the time for doing so is to be before Mowbray can devise worse 'things' than he has already devised or performed. 'Or' here and elsewhere, as I shall show hereafter, in act ii. sc. 2, means 'before.'

It confirms this interpretation that Bolingbroke says

'That all the treasons for these eighteen years,
'Complotted and contrived in this land,
'Fetch from false Mowbray their first head and spring.'

That 'devise,' too, is a word specifically appropriate to the planning of treasons and mischief is proved by a passage in Holinshed: 'About the same time certain gray friars were 'apprehended for treason, which they had devised to bring 'to pass' ('Chronicles,' A.D. 1402). 'Device' also means in Shakespeare often 'plotting falsely,' so in Henry VIII.:

'O, I shall perish
'Under device and practice.'—Act i. sc. 1.

The fourth folio, and, as I learn from the Cambridge edition, the second and third, follow the first.

Boling. He did plot the Duke of Gloster's death,
Suggest his soon believing adversaries,
And, consequently, like a traitor coward,
Sluic'd out his innocent soul through streams of blood.

See my note (John, act iv. sc. 2) on 'consequently' as indicating succession in order of time, not in the order of cause and effect, or of premiss and conclusion.

Norf. Once did I lay an ambush for your life
 A trespass that doth vex my grieved soul ;
 But e'er I last received the sacrament
 I did confess it and exactly begg'd
 Your Grace's pardon, and I hope I have it.

‘And exactly begg'd.】 ‘Exactly’ in its modern sense is somewhat inappropriate to the matter in hand. ‘Exactly,’ however, has in Shakespeare a meaning now lost ; that is, ‘to the uttermost.’ ‘I exactly begged your pardon,’ then, signifies ‘I begged your pardon in the amplest terms.’ So in *Hen. IV. pt. 1* :

‘Were it good
 ‘To set the exact wealth of all our states
 ‘All at one cost ? to set so rich a main
 ‘On the nice hazard of one doubtful hour.’—*Act iv. sc. 1.*

Norf. For Gloster's death
 I slew him not ; but to my own disgrace
 Neglected my sworn duty in that case.

‘Neglected my sworn duty.】 This has been variously, yet never satisfactorily, interpreted. *Delius* explains ‘the neglected duty to be the not having avenged his brother's death,’ a comment which I cannot understand. *Gervinus* takes the neglected duty to be his having known and concealed Gloucester's death. I take it to mean ‘So far from slaying him I neglected my duty in not doing so.’ This is indicated by the words ‘to my own disgrace’ and ‘sworn duty.’ Mowbray had himself accused Gloucester of high treason, and had been commanded consequently by the king to despatch Gloucester, a service of which he deferred the performance.

K. Rich. Rage must be withstood :
 Give me his gage : lions make leopards tame.

Norf. Yea, but not change their spots : take but
 my shame
 And I resign my gage

The reading of the first line in all the old copies is 'yea, 'but not change his spots.' Pope, perceiving the incongruity, is said to have amended 'his spots' by 'their spots.' Malone (and subsequent editors tacitly) revert to the old reading—'his spots.' I believe that, if the old copies be in fault, Pope amended the line wrongly. I would read—

Lions make leopards tame.

Norf. Yea, but not change a spot.

'His spot' and 'a spot' would be hardly distinguishable as heard. 'Spot' would in writing have been spelt 'spotte'; 'his,' on the other hand, would not naturally be a corruption of 'their.' 'Not change a spot' is here forcible as well as appropriate.

Rich. Cousin, throw down your gage; do you begin.

Boling. O, God! defend my soul from such foul sin.

'Throw down your gage.'] This cannot be right. 'To 'throw down one's gage' was 'to give a challenge'; whereas Richard meant Bolingbroke to revoke his challenge of Norfolk, already given by the act of throwing down his own gauntlet, and also to withdraw his acceptance of the challenge of Norfolk, signified by his taking up Norfolk's gage. 'Throw 'down your gage' is, in fact, an amendment made by the editors of the first folio, followed by the other folios, and accepted by Malone, Steevens, Johnson, and others, of the words 'Throw up your gage' in all the first four quartos. Mr. Letsom, seeing the impropriety of the folios reading, proposed 'throw down his gage.' The true remedy is to restore the quarto reading, 'Throw up your gage.' By 'throw 'up' was meant 'deliver up,' 'resign'; and by 'your gage' was meant 'the gage which, having been thrown down by 'Norfolk, is now your gage, because you have taken it up and 'hold possession of it.'

The editors of the first folio probably altered 'up' to 'down,' because 'throw down' has been used twice before in the lines 'Throw down, my son, the Duke of Norfolk's gage,'

addressed by Gaunt to Bolingbroke, and 'And Norfolk throw down his,' addressed by Richard to Norfolk. But in both those instances 'his gage,' not 'your gage,' follows 'throw down.' That is, each was to throw down his adversary's gage which he had taken up, not his own. I would certainly read 'Cousin, throw up your gage.' Long after writing this I learned that the Cambridge editors had, according to their wont, followed the quarto reading.

Boling. Shall I seem crest-fallen in my father's sight?

Or with pale beggar-fear impeach my height
Before this out-dared dastard?

The first quarto reads 'beggar fear;' the three following give 'beggar face' or 'begger face;' the first folio revives 'beggar fear;' the fourth folio modifies this to 'beggared fear.' 'Beggar fear' is probably right. So we have in *Cymbeline*:

'I never saw

'Such noble fury in so poor a thing,

'Such noble deeds in one that promis'd nought

'But beggary and poor looks.'—Act v. sc. 5.

'My height' is 'the supreme measure of my good quality.'
So in *Hamlet*—

'And indeed it takes

'From our achievements, though performed at the height,

'The pith and marrow of our attributes.'—Act i. sc. 4.

K. Rich. Marshal command our officers at arms
Be ready to direct these home alarms.

'Marshal' is an amendment by Ritson of 'Lord Marshal,' accepted by Steevens and Dyce for the sake of the metre. Rann, Malone, Collier, Knight, and the Cambridge editors and Delius adhere to 'Lord Marshal.' Delius suggests 'Lord

‘Marishal,’ thus introducing an Alexandrine verse. I would retain the old line, but with this scansion and utterance—

Lord Marsh'l | command | our of | ficers | in arms.

1

2

3

4

5

SCENE 2.

Duchess.

Bid him, O, What ?

With all good speed at Plashy visit me.

Alack ! and what shall good old York there see,

But empty lodgings, and unfurnish'd walls,

Unpeopled offices, untrodden stones ?

And what cheer there for welcome but my groans ?

‘And what cheer there.】 These words are those in the first quarto. All subsequent old copies give ‘And what hear there.’ Most modern editors, including Delius and the Cambridge, confidently, but still mistakenly, follow them. ‘What cheer there’ is right. ‘Cheer’ is not necessarily inapplicable to ‘groans.’ Thus: ‘The Queen being great with child came and kneelid down before her husband, and with lamenting cheere and weeping eyes entreated,’ &c., Holinshed, A.D. 1348, where ‘lamenting cheere and weeping eyes’ all corresponds with ‘what cheere but my groans.’ I would, therefore, certainly read—

And what *cheer* there for welcome but my groans.

In fact, the words ‘for welcome’ suit ‘cheer’ better than ‘hear,’ because the cheer means specifically the exhortation ‘to accept and enjoy the hospitable fare provided.’ See Holinshed’s account of the coronation feast, A.D. 1510, and my note vol. iii. p. 212.

Duch. Where then, alas, may I complain myself ?

Gaunt. To God, the widow’s champion and defense.

Duch. Why then, I will. Fare well, old Gaunt.
Thou go'st to Coventry, there to behold
Our cousin Hereford and fell Mowbray fight.

‘Why then I will. Fare well, old Gaunt.'] All quartos and folios, although varying in other lines, agree in the language of this, metrically defective as it appears. The wanting syllable has been supplied by repeating ‘farewell;’ so Pope and Collier: by inserting ‘John of’ before Gaunt; so Ritson and Malone. But we are not compelled to add words if we regulate thus:

Why then, I will. Farewell old Gaunt, thou *goest*
To Coventry, there to behold,

with this scansion and articulation---

To Co|vent e|ry tha|er' to|be-hold,
1 2 3 4 5

quite in accordance as to both words with Shakespeare's usage in pronunciation.

SCENE 3.

K. Rich. Marshal, ask yonder knight in arms,
Both who he is, and why he cometh hither
Thus plated in habiliments of war.

Ritson observes upon the deficiency of a foot in the first line, and proposes to supply it by reading:

‘Marshal, go ask of yonder knight in arms.’

I prefer to read:

Marshal, ask yonder knight *standing* in arms.

This supposition that the word ‘standing’ really formed a

part of this line is countenanced by Bolingbroke's answer to the Herald :

‘ Harry of Herford, Lancaster, and Derby,
‘ Am I ; who ready here do stand in arms.’

Now this answer of Bolingbroke describing himself embodies a part of King Richard's description of him—that is, as ‘in arms.’ It is not unlikely, therefore, that the other words of Bolingbroke ‘who do stand’ are the other part of the same description ; for neither ‘in arms’ nor ‘stand’ is included in the herald's question.

K. Rich. Farewell, my blood, which if to-day thou
shed,
Lament we may but not revenge thee dead.

‘Revenge thee dead.】 The first two quartos read ‘revenge the dead.’ The third quarto amended ‘the dead’ by ‘thee dead.’ All editors and copies since that day accept the amendment. It strikes me as unnecessary ; and considering the great superiority of the first quarto to all later old copies, I certainly would read—

Lament we may, but not revenge, *the* dead.

Boling. As confident as is the falcon's flight
Against a bird, do I with Mowbray fight.

‘Against a bird.】 This means ‘against a partridge.’ In the midland counties partridges were commonly by sportsmen called ‘birds,’ scarcely ever ‘partridges,’ when I knew the country. We have in Henry VI.—

‘Who finds a partridge in the puttock's nest,
‘But may imagine how the bird was dead.’

The falcon, in truth, would feel its utmost confidence when attacking its most defenceless prey—the partridge. The same feeling would be abated proportionately to the strength and offensive power of its quarry. So much was this the

case that, in the time of the British kingdoms, the chief falconer received an additional fee on the day when his hawk killed a heron, a stork, or a crane.

Gaunt. God in thy good cause make thee prosperous !

Be swift like lightning in the execution ;
And let thy blows, doubly redoubled,
Fall like amazing thunder on the casque
Of thy adverse pernicious enemy :
Rouse up thy youthful blood, be valiant and live.

‘And let thy blows, doubly redoubled.】 The Cambridge editors scan this line into normal metre by making redoubled a quadrisyllabic word. I take a different view, and would articulate and scan thus :

And lét | thy blo|oos, dou|bely | redoubled.

1 2 3 4 5

‘Of thy adverse pernicious enemy.】 ‘Adverse’ is found in all early quartos, but is supplanted by ‘amazed’ in the folios. ‘Amazed,’ however, cannot be right, for it is an idle repetition of the same idea as is presented in the line next above, ‘amazing thunder.’ The right word is possibly ‘advised,’ meaning ‘deliberate,’ ‘determined ;’ so in King John it is applied to ‘deliberate and resolved malignity in ‘dangerous majesty.’

‘When perchance it frowns

‘More upon humour than *advised* respect.’

Both ‘adverse’ and ‘amazed,’ too, combine letterings which would be an easy corruption of ‘advised.’ *If* any change therefore were necessary I would read—

‘Of thy *advised* pernicious enemy.’

But a phrase used by North in Plutarch’s Themistocles, ‘adversary opposite,’ somewhat resembles and therefore countenances ‘adverse enemy’ here, which, if right, must mean ‘opposite to, and pitted against, you ;’ as nowhere else in

Shakespeare does 'adverse' bear an accent on the last syllable, I would admit it as a trochee in the second place, just as in the line 'Desolate, desolate will I hence and die,' Shakespeare places a trochee in the first place.

'Rouse up thy youthful blood, be valiant and live.'] This line is overloaded with feet and otherwise awkward as a verse. Besides, it is neither noble nor wise as an exhortation. It must be wrong. Pope, I learn from the Cambridge Edition, substituted arbitrarily 'brave' for 'valiant.' Capel amended, with more spirit than delicacy or truth, 'the valiant live.' S. Walker obtains a normal line by ejecting 'adverse' from the verse above, and removing 'rouse up' into it. But, besides that such ejection is too summary, the last line is weakened, and 'rouse up' is also weakened, by this change of position.

Undoubtedly, Shakespeare wrote :

Rouse up thy youthful blood ; be valiant-*active*.

There is a passage in Henry IV. pt. I, that proves my amendment of this verse to be right, and this verse again so amended proves all amendments of that line to be wrong.

I do not think a braver gentleman
More active-valiant or more valiant-young,
More daring or more bold, is now alive.—Act v. sc. I.

In the line as I have amended it, then, we have a complete counterpart to the line in Hen. IV. pt. I. 'Young' there corresponds to 'youthful blood' here, and 'active-valiant' there to 'valiant-active' here. Rapidity and activity were considered as accomplishments of the perfect valour in a man during his prime. So Plutarch says of Cimon, 'Many were 'still about him to encourage him to be *lively* and *valiant*.'—Cimon, p. 498. How easily 'valiant-active' would be depraved into 'valiant and live' it is unnecessary to show.

Norf. Never did captive with a freer heart
Cast off his chains of bondage, and embrace

His golden uncontroll'd enfranchisement,
More than my dancing soul doth celebrate
This feast of battle with mine adversary.

‘This feast of battle.】 ‘War is death’s feast’ is a proverbial saying (see Ray’s ‘Collection.’)—STEEVENS.

Steevens does injustice to the poet and to Norfolk, who both here describe ‘battle,’ not as ‘death’s feast,’ but as the feast of the combatant. So in Henry V. one of the quartos reads—

‘And he that hath no stomach for the feast,’

where other copies give ‘for the fight.’ But the passage has been erroneously punctuated and understood in another point by all the editors, I believe. There are two objects of comparison with the one celebration of this feast of battle. The first is the captive casting off his chains; the second is his embracing his golden enfranchisement after his chains have been cast off. These must be distinguished and kept separate, otherwise the passage is needlessly ungrammatical; for other, wise it must be construed with ‘more’ following ‘freer.’ We must punctuate therefore:

Never did captive with a freer heart
Cast off his chains of bondage, and embrace
His golden uncontroll'd enfranchisement
More, than my dancing soul doth celebrate
This feast of battle with mine adversary.

Delius emphatically, but as I conceive erroneously, connects ‘more’ with ‘freer.’ The Cambridge editors do the same, and remark on its superfluity; but ‘more’ refers only to ‘embrace.’ Seymour omits ‘more,’ and reads as one verse, ‘Than doth my dancing soul now celebrate.’ This amendment is traceable entirely to the wrong construction put by Seymour, in company with all preceding editors, on the application of ‘more.’ But, as I have interpreted and

pointed the lines, such an alteration, otherwise remedial, is superfluous.

Marsh. Stay, the king hath thrown his warder down.

This is the reading of all the old copies. Pope, to give a perfect number of feet to the line, inserted 'but' before 'stay.' S. Walker reads 'Stay, stay.' 'But' is an arbitrary addition, and somewhat impairs the dramatic character of the scene. 'Stay, stay' is unauthorised, too, and infuses too much of hurry and trepidation. Keightly, I learn from the Cambridge edition, reads 'stay them.' But there are more than twenty passages in Shakespeare where 'stay' and words like it, composed of a vowel and the semivowel 'y,' seem to have been pronounced as two syllables—'sta-y,' 'na-y,' 'sa-y.' In Hamlet (act ii. sc. 1) we find in all the quartos—

'*Fayth*, as you may season it in the charge.'

It seems too, to me that, as the word 'stay' would be very emphatically delivered, the time occupied by its enunciation, and the pause consequent on such a forcible delivery of the word, might be considerations in the poet's judgment which further contributed to form a second syllable. I believe the line to be right as it stands in the old copies.

K. Rich. Let them lay by their helmets and spears,
And both return back to their chairs again ;
Withdraw with us, and let the trumpet sound
While we return these dukes what we decree.

Two 'returns' are awkward: the second can hardly be spared. We might fairly rid ourselves of the first thus:

And both *retire* back to their chairs again.

K. Rich. And for our eyes do hate the dire aspect
Of civil wounds plough'd up with neighbours' swords ;

[And for we think the eagle-winged pride
Of sky-aspiring and ambitious thoughts,
With rival-hating envy, set you on
To wake our peace, which in our country's cradle
Draws the sweet infant breath of gentle sleep ;]
Which, so rous'd up with boisterous untun'd drums,
With harsh-resounding trumpets' dreadful bray,
And grating shock of wrathful iron arms,
Might from our quiet confines fright fair peace,
And make us wade even in our kindred's blood ;—
Therefore we banish you our territories.

'Might . . . fright fair peace.'] Thus the sentence stands in the common reading absurdly enough, which made the Oxford editor, instead of *fright fair peace*, read *be affrighted*, as if these latter words could ever possibly have been blundered into the former by transcribers. But his business is to alter as his fancy leads him, not to reform errors as the text and rules of criticism direct. In a word, then, the true original of the blunder was this : the editors, before Mr. Pope, had taken their editions from the folios, in which the text stood thus :

'The dire aspect
'Of civil wounds plough'd up with neighbour swords ;
'Which so rous'd up . . .
' . . . fright fair peace.'

This is sense. But Mr. Pope, who carefully examined the first printed plays in quarto (very much to the advantage of his edition), coming to this place, found five lines in the first edition of this play, printed in 1598, omitted in the first general collection of the poet's works and, not enough attending to their agreement with the common text, put them into their place. Whereas, in truth, the five lines were omitted by Shakespeare himself, as not agreeing to the rest of the context, which, on revise, he thought fit to alter. On this account, I have put them into hooks, not as spurious, but as rejected on the author's revise. And indeed with great judgment, while their retention involves an absurdity.

'To wake our peace, which in our country's cradle
'Draws the sweet infant breath of gentle sleep,'

as pretty as it is in the image, is absurd in the sense, for peace awake is still peace, as well as when asleep. The difference is, that peace asleep gives one the notion of a happy people sunk in sloth and luxury, which is not the idea the speaker would raise, and from which state the sooner it was awaked the better.—WARBURTON.

[109 and 110]

I think it possible to interpret this passage so as to make one part consistent with another, despite one awkwardness which cannot be removed. According to the notions and principles of the Middle Ages, several great powers of society, and great personages, secular and spiritual, had the right of enforcing a state of peace, under certain conditions of time and place, or within their jurisdictions. Chief, but not exclusive, amongst these specific kinds of peace, were the 'peace of God' and the 'King's peace'; a cessation from arms, that is, due to the requirements and commands of each of these powers. Some of these are severally alluded to by Shakespeare; so in Henry IV. pt. i.:

' You, Lord Archbishop,
' Whose see is by a civil peace maintained.'

So again in Henry IV. pt. i.:

' You have taken up
' The subjects of God's substitute, my father,
' And both against the peace of heaven and him
' Have here upswarmed them.'—Act iv. sc. 2.

Shakespeare in this passage is distinguishing one of these. He speaks of the 'King's peace' as a personality and as distinct from 'peace' in general—that is, from the condition of a country in perfect quiet; and accordingly he represents an infraction of the 'King's peace' as provoking its resort to arms for its own vindication. Thus the 'King's peace' is seen in two conditions—one in which it sleeps as an infant in its cradle, which is the King's realm; the other, in which it has aroused itself, and seizes its weapons in vindication of its invaded rest. But this appeal to arms by the 'King's peace,' as an impersonation of the Royal prerogative, and the violent actions which ensue, naturally drive 'peace,' as a general condition of the whole nation, out of the confines. If this explanation be correct, the passage may stand as it is; and Hanmer's sweeping substitution of 'be affrighted' for 'fright' 'fair peace' is shown to be unnecessary. Warburton advocates the rejection of the five lines found only in the quartos,

on the ground, as we have seen, that their omission makes 'sense;' while their retention introduces inconsistency between themselves and the context, and the absurdity also of imagery in itself positively inconsistent. I differ with him on all points. It seems to me, that while both the bracketed five lines and the following five are consistent in and by themselves, the last are, if the first be omitted, as the folios do actually omit them, quite incapable of harmonious combination with those which in that event must immediately precede. 'Roused up' must in such case refer to either 'wounds' or 'swords,' to neither of which such words are applicable. Further, the first five lines, containing as they do the two exquisite verses commencing 'which in our country's cradle,' &c., it would be difficult indeed to part with. That they are Shakespeare's deliberate work, too, despite Warburton's censure, is confirmed by a passage where the same image, not of the 'King's peace' on earth, but of 'God's peace' in heaven, is less elaborately presented, in Richard III. act i. sc. 3—

'I'll not believe but they ascend the sky,

'And there awake God's gentle-sleeping peace.'

Capell, as I learn from Dyce, with better judgment proposed to leave out the five succeeding verses. For the reasons, however, given above, I am of opinion that the ten may stand together as the quartos placed them, although in a combination slightly awkward, because the distinction which I have drawn between the 'King's peace' and peace as a general state of society is not obvious.

'Ambitious thoughts,

'With rival-hating envy, set you on

'To wake our peace.'] All the folios and quartos in the third line give 'set on you,' which Pope amended easily by 'set you on,' being followed by Malone, Rann, and others. But 'set on you,' which seems unnatural, is vindicated by another line in this play:

'For violent fires soon burn out themselves.'—Act ii. sc. i.

which, with equal awkwardness to our ears, places the preposition before the personal pronoun, instead of after it.

‘Which so roused up, &c.']. All the texts and editions so punctuate the line ‘which so roused with boisterous untuned drums’ as to mislead the reader into the understanding that ‘our peace’ is roused up by boisterous drums and all the other instruments mentioned in the two following lines. These, however, are the instruments with which the ‘King’s peace’—that is, ‘our peace’—is herself supposed as likely to frighten ‘fair peace’ out of the confines, having been first ‘so roused up’—that is, awakened and provoked—by Norfolk and Bolingbroke. I would then read and punctuate thus :

And for we think, the eagle-winged pride
Of sky-aspiring and ambitious thoughts,
With rival-hating envy, *set on you*,
To wake our peace, which in our country’s cradle
Draws the sweet infant breath of gentle sleep ;
Which so roused up, with boisterous untuned drums,
With harsh-resounding trumpets’ dreadful bray,
And grating shock of wrathful iron arms,
Might from our quiet confines drive fair peace,
And make us wade even in our country’s blood.
Therefore we banish you our territories.

K. Rich. Draw near
And list what with our counsel we have done
For that our kingdom’s earth should not be soil’d
With that dear blood which it hath fostered.

This ‘draw near,’ and the broken verse which it constitutes, as all editors but Collier print it, is a mistaken regulation of the lines. I would arrange thus :

Draw near and list what with our council *we*
Have done for that our kingdom’s earth *should not*
Be soil’d with that dear blood which it hath foster’d.

Collier includes ‘draw near’ in the line which follows it,

thus making an objectionable Alexandrine. My regulation of the verses is quite natural and requires a more usual and pleasant articulation of the words employed than does the traditional and accepted arrangement, particularly in reference to the word 'foster'd.'

K. Rich. Norfolk, for thee remains a heavier doom,
Which I with some unwillingness pronounce :
The fly-slow hours shall not determinate
The dateless limit of thy dear exile ;
The hopeless word of—never to return
Breathe I against thee, upon pain of life.

'The fly-slow hours.'] This is an amendment by the second folio of 'The sly-slow hours' in the first folio, which represents 'The slie-slow hours' of the first four quartos. Although Pope, Steevens, Collier, and Dyce have adopted 'fly-slow,' I consider it a bad combination, in which the one word tends to neutralise the other. We may properly say of a winged creature that it flies slowly, because we cannot describe its movements as any thing but flight. But slow movement not produced by wings it is idle to describe by the swiftest kind of motion—that of 'flight.' The sly-slow hours, on the other hand, may well mean 'the hours which steal slowly away,' or 'hours which steal away in great numbers.' Numerous amendments have occurred to me, such as 'The slug-slow hours,' 'Thy life's slow hours,' 'The life-slow hours' in the sense of 'the live-long hours,' and 'The slow-slow hours.' But, on the whole, I would adhere to the reading of the oldest and best old copy.

'The hopeless word of "never to return"

'Breathe I against thee upon pain of life.'] The expression 'upon pain of life' is equivalent to 'upon pain of death' as this sense is now generally conveyed. The life here, however, is considered as a fine or penalty (and because a penalty therefore, also, a pain) paid for the offence committed. An anonymous correspondent of the

Cambridge editors has proposed, in lieu of 'pain of life,' to read 'pain of death.' But 'life' is certainly right, even although old copies in other passages vary in the reading of 'life' and 'death.' Similarly we find in Holinshed, 'Upon Trinitie Sunday it chanced that there arose contention in the cite of York between the English archers and the strangers, which the Lord Beaumont of Hainault had brought with him, insomuch that fighting together there were slaine to the number of four score persons of those archers, which were buried in the church of St. Clement in Forgate. Some write that there were slaine to the number of three hundred Englishmen, yet because the Henniers came to aid the king, their peace was cried upon pain of life.' A.D. 1327.

Norf. And now my tongue's use is to me no more
 Than an unstringed viol or a harp;
 Or like a cunning instrument cas'd up,
 Or, being open, put into his hands
 That knows no touch to tune the harmony.

This is very awkward, but must be construed into grammatical form thus: 'Now my tongue, either is no more to me than an unstringed viol or harp, or is like a cunning instrument either cased up, or, although open, put into his hands who knows no touch which can tune its harmony.'

Norf. I am too old to fawn upon a nurse,
 Too far in years to be a pupil now:
 What is thy sentence then but speechless death,
 Which robs my tongue from breathing native breath?

'I am too old,' &c.] That is, I can learn no language either as a mother-tongue, ('fawn upon a nurse') or as a language to be studiously acquired' ('be a pupil now').

'Which robs my tongue,' &c.] 'Breathing native breath' means 'speaking its native language;' not, as might seem, 'breathing its native air.' Shakespeare elsewhere uses 'to

'breathe' for 'to articulate,' and 'breath' for 'words.' I would observe, however, that Shakespeare never makes use of the awkward phrase 'robbing' a person 'from' anything. Either 'robs' or 'from' therefore seems wrong. But the expression 'to bar a person from' anything is correct, and has been employed by Shakespeare in *Winter's Tale*:

'We'll bar thee from succession.'—Act iv. sc. 3.

and again in *Richard III.*:

'I am their mother, who shall bar me from them?'

Act iv. sc. 1.

Still more apposite is:

'Which obloquy set bars before my tongue.'—

Act ii. sc. 3.

As 'robs,' therefore, is a more natural misprint of 'bars'—having the same number of letters, all the same but one—than 'from' is of 'of,' I would read the last line thus:

Which *bars* my tongue from breathing native breath?

K. Rich. It boots thee not to be compassionate;
After our sentence plaining comes too late.

'It boots thee not to be compassionate.'] The Cambridge editors observe that there appears to be no other instance where compassionate means pitiful of oneself. Theobald on the same account probably conjectured 'become passionate,' and Singer 'be so passionate.' Yet 'compassionate' is not only right, but Shakespeare does not stand alone in this use of the word. Thus: 'So he entertained them severallie and apart with sundrie speeches of compassion, such as tended to manifest complaints against the inhumanite of the Emperour' (Holinshed, A.D. 1415). And again, 'The ladie Regent, in whose name all expeditions and despatches went out, wrote to the Empéroure leters full of humilitie and compassion wherein she forgat not by degrees vehement,' &c. (Ibid. A.D. 1525).

Boling. Norfolk, so far as to mine enemy ;—
 By this time, had the king permitted us,
 One of our souls had wandered in the air,
 Banished the frail sepulcher of our flesh,
 As now our flesh is banished from this land :
 Confess thy treasons, ere thou fly the realm ;
 Since thou hast far to go, bear not along
 The clogging burden of a guilty soul.

‘ Norfolk, so far as to mine enemy ;’] Johnson is perplexed to find a meaning for this abrupt line. Malone, Ritson, Tollet, and Steevens chime in. The four first quartos read ‘so fare’ for the ‘so far’ of modern texts. The first folio reads ‘fare,’ two other ‘farre,’ the fourth ‘far.’ Tollet thought ‘fare’ right, and ‘so fare,’ &c. to be an enemy’s substitution for ‘farewell’—Johnson thought ‘far’ right, and ascribed to ‘so far,’ &c. two different meanings—the first, ‘To such a degree as I may speak to an enemy ;’ secondly, ‘So far I have spoken to you as to an enemy, now I speak ‘in kindness.’ Malone understands the same words to mean, ‘So far civilly as an enemy has a right to expect I ‘am willing to speak to you.’ Ritson, ‘So far as a man may ‘speak to his enemy do I speak to you.’ I think Johnson’s second interpretation decidedly the right one if the text be genuine. But the expression itself is awkward, the break after ‘enemy’ is unnatural, and the line following it is badly introduced. I think that we should read, by supposition of a most slight and likely misprint :

Norfolk, so far as *so*, mine enemy,
 By this time, &c.

That is, ‘ Norfolk, mine enemy, so far as in all which has just ‘passed we have been enemies.’ This use of ‘so’ is not very rare in Shakespeare ; for instance, when Laertes has pointed out to Ophelia the nature and limits of Hamlet’s love to her, she replies, ‘No more but so?’ which is perfectly analogous to ‘so far as so’ here ; I am under a strong impression, too, of having observed one other passage, at least, containing a

similar phrase. It seems essential to the coherence of the passage, that the first line should contain only a vocative address, by which the subsequent lines are introduced, as such an amendment makes it to do, and not both a vocative and a sentence, as the present reading does.

‘As now our flesh is banish’d from this land :’] All editors and critics have understood, it seems, ‘as now our flesh is banished from this land’ to mean, ‘in the same way in which our flesh is banished,’ and accordingly a comma has always followed the preceding line, while a colon or full stop has followed this line. But I interpret it, ‘Inas-much as our flesh is banished from this land.’ The word ‘as’ signifies ‘since,’ not ‘in like manner as.’ It connects the fact of banishment with the necessity of confession, and does not compare the fact of the body’s banishment from the land with the soul’s banishment from the body, however it may seem at first sight to do so. The logical coherence of the passage disfavours such a construction, and favours that which I put upon it. Of course the parallelism of the two banishments is intended, but this is accessory and a part of the expression, but not of the reasoning.

‘Banished the frail sepulchre of our flesh,] ‘Sepúlchre’ or ‘sepúlcher,’ in the fourth line, is accented as the substantive ‘sepulchre,’ is nowhere else accented in Shakespeare. Further, ‘banished from a sepúlchre’ describes a strange banishment ; as a ‘frail sepulchre’ is a novel and odd frailty. Such imagery appears to me as unnatural as such pronunciation is abnormal. Steevens indeed quotes as a parallel passage to this idea—

‘Thou King Richard’s tomb,
‘And not King Richard.’

He might have added to this from King John—

‘But who comes here? a grave unto a soul.’

So Milton (quoted by Henley), in imitation of Shakespeare—

‘Myself my sepulchre, a moving grave’—

speaking of Samson Agonistes. These images of ‘tomb,

'sepulchre,' and 'grave,' however, are never introduced by the poet except to represent the tenement of a soul existing in the depths of misery and despair. But Bolingbroke does not mean to describe either himself or Norfolk as men who have suffered deeply, or are living miserable lives; and such a figure is as much out of place here as it is graphic and appropriate in the quoted passages. Is it not rather probable that Shakespeare wrote not 'this frail sepulchre,' but 'this fragile shelter,' or this 'fraile shelter,' with *fraile* as a disyllabic word? Both phrases consist of the same number of letters, and of almost the same letters. 'Frail' is variously spelt in the old copies here 'frayle' and 'fraile.' The same epithet, too, in another form of writing, 'fragile,' has been elsewhere employed by Shakespeare as descriptive of that which in this world contains the soul.

As in Timon of Athens:

'The throes
'That nature's fragile vessel doth sustain
'In life's uncertain voyage,'—Act v. sc. 2.

And similarly in King John:

'Which some have thought the soul's frail dwelling-house.'—
Act v. sc. 7.

The word 'shelter' is perfectly fit to sustain agreeably and well the metaphor under all its aspects. Shelter, too, is a noun substantive frequently used by Shakespeare. 'Along' means 'in company,' as elsewhere in our author. I would read therefore, with the change in punctuation, which I have mentioned:

Boling. Norfolk, so far as so mine enemy,
By this time, had the king permitted us,
One of our souls had wandered in the air,
Banish'd the *fragile shelter* of our flesh.
As now our flesh is banished from this land,
Confess thy treasons, ere thou fly the realm:
Since thou hast far to go, bear not along
The clogging burthen of a guilty soul.

The purport of the passage is : ' Norfolk, my enemy, so far as in all which has now occurred we have been enemies, ' by this time, but for the king's interference, one of our souls ' would have been banished from the shelter of its body into ' the open air. But as under present circumstances it is ' our bodies which are banished from this land, confess your ' treasons before you take your departure : inasmuch as your ' journey is a long one, burthen not that journey with the ' weight of a guilty conscience.'

Norfolk. Farewell, my liege. Now no way can I
stray ;
Save back to England, all the world's my way.

Why should Shakespeare write ' way '—' stray,' ' way '—so as to spoil his rhyme by anticipating it, and so as to limit the ideas, and weary the ears, of his reader by repetition ? Besides, people do not so often stray upon or in a ' way ' as from and out of it. So in *Hen. VI.* pt. 3.—

' Like one lost in a thorny wood
' Seeking a way, and straying from the way.'

Act iii. sc. i.

So again in Butler—

' As of vagabonds we say
' That they are ne'er beside their way.'

Hud. pt. iii. I cant. i.

It is also admitted that in transcribing or printing our author there has been a tendency to convert one word similar to another which is near it (but more legible, probably) into that other word : ' way,' then, in the first line may have been suggested by ' way,' in the second, and the poet have written—

Farewell, my liege. Now, no *where* can I stray ;
Save back to England all the world's my way.

' Nowhere,' too, is the fit counterpart to ' all the world ; ' ' no ' way ' is not so.

Gaunt. But little vantage shall I reap thereby,
For ere the six years that he hath to spend
Can change their moons and bring their times about,
My oil-dried lamp and time-bewasted light
Shall be extinct with age and endless night.

‘Endless night’ I should regard as the effect; ‘age’ as the cause; and the same preposition does not suit both. As Shakespeare then can hardly have considered endless night as an additional cause to old age in extinguishing the time-bewasted light of Gaunt, I incline to read:

My oil-dried lamp and time-bewasted light
Shall be extinct with age *in* endless night.

As ‘time,’ too, occurs twice in two consecutive lines unpleasantly, I am prevented from suggesting ‘bring their *terms*’ ‘about,’ instead of ‘bring their times about,’ by the recollection of similar expressions to that of ‘bring times about’ applied in describing the conclusion of periods in our author.

Boling. Must I not serve a long apprenticeship
To foreign passages?

Foreign passages are journeys in foreign parts. So,
‘The sullen passage of my weary steps.’

Gaunt. Shorten my days thou canst with sullen
sorrow,
And pluck nights from me, but not lend a morrow;
Thou canst help time to furrow me with age,
But stop no wrinkle in his pilgrimage.

Whose is ‘his pilgrimage’? Time’s necessarily. Yet the idea of the king hindering or not hindering a wrinkle in the pilgrimage of Time is out of place, and is not Shakespeare’s. It is ‘we,’ according to all Shakespeare’s associations, who ‘are strangers and pilgrims,’ and not Time. Certainly he wrote the last four words of the last two lines thus:

Thou canst help Time to furrow me with age,
But stop no wrinkle in *this* pilgrimage.

As Time furrows the pilgrim, not himself; and as the pilgrim here spoken of is Gaunt; so is the king reminded here that he cannot prevent one wrinkle which is incidental to Gaunt's pilgrimage. And Gaunt's pilgrimage, when Gaunt speaks, is 'this pilgrimage.' In a similar spirit King Richard says hereafter, on learning Gaunt's death:

'His time is spent, our pilgrimage must be.'

Gaunt. Think not the king did banish thee;
But thou the king.

'Did banish thee'] Read—

'Therefore, think not the king did banish thee.'—RITSON.

Capell with the same purpose printed—

'Think not the king did banish thee, my son.'

Dyce would prefer, 'Think not, my son,' &c. The verse was written probably—

Think not *it was* the king, did banish thee,
But thou, the king.

The omission of the relative is common, as below:

'In war was never lion, raged more fierce.'

This emendation has the advantage of giving to 'did banish' a correct grammatical concord with both subjects, which otherwise, since 'thou' requires 'didst,' is lacking, at the same time that it completes a line metrically defective.

I find from the Cambridge list of readings that Keightley proposes 'wherefore think not.' Seymour, 'Thou must not think.' I prefer Ritson's suggestion to both these, and mine to Ritson's.

Boling. By thinking on fantastick summer's heat ?

'Fantastick summer' is 'imaginary summer.' So, 'My murder is fantastical' (Macbeth) ; 'I am a murderer only in imagination.'

Boling. O no ! the apprehension of the good,
Gives but the greater feeling to the worse :
Fell sorrow's tooth doth never rankle more
Than when it bites, but lanceth not the sore.

The coherency of these lines is destroyed by their punctuation. They should be separated into two distinct arguments, each of which refers to a separate ground of consolation offered by John of Gaunt. We should print—

O no ! the apprehension of the good
Gives but the greater feeling to the worse.
Fell sorrow's tooth, &c.

The first two lines meet Gaunt's suggestion that imagination of pleasure or of pain will produce pleasure or pain. The second couplet answers Gaunt's proposition, that defiance and contempt diminish the biting power of sorrow. 'By contrast, 'imagined pleasure,' says he, 'makes actual pain worse ; and 'the restrained bite of sorrow, being strong enough to irritate 'but not sharp enough to lance the sore of an inflicted misfortune on which it strikes, makes the sore more venomous.' The first folio, which all subsequent folios copy, in alteration of the quarto readings, gives :

'Ever rankle more
'Then when it bites, but lanceth not the sore.'

The force of 'rankle' has been universally mistaken. 'Rankle' is an active verb here, being equivalent to 'envenom.' It is clearly 'the sore,' and not the tooth biting it, which rankles in the passive sense of that term. It is all the more important to assert this because the oldest and correct reading of a line in Richard III. has been altered under the mistaken belief that 'rankle' has only the passive or neuter sense.

Gaunt. Come, come, my son, I'll bring thee on thy way,
Had I thy youth and cause I would not stay.

‘Thy youth and cause.’] This should be:

Had I thy youth and *ease*, I would not stay.

If he had his cause he could have no choice about staying or going. Few things are more remarkable in a poet of Shakespeare's wealth of words than his aptitude to repeat expressions a second time soon after his first use of them. Thus we have already twice over seen a dumb tongue likened to a ‘stringless instrument.’ Within two or three scenes we have:

‘Than they whom youth and ease have taught to glose.’

The corruption of ‘ease’ into ‘cause’ is most easy. ‘Ease’ means the case of ‘health,’ as opposite to ‘disease.’ Gaunt means to say, that if young and well he would not only have seen him off, but accompanied him in his exile.

SCENE 4.

K. Rich. We did observe ; cousin Aumerle,
How far brought you high Hereford on his way ?

As the first line must have lost a foot, I would read—

We did *ourselves* observe. Cousin Aumerle.

This would precisely suit and justify the declaration made below by the king—

‘Ourselves and Bushy, Bagot here, and Green,
‘Observed his courtship to the common people.’

For, as these favourite ministers are now present, the words ‘we did ourselves observe,’ with which the scene commences, will imply that some remark had been made immediately before, showing that someone else had observed also. Pope

amended the line by reading 'We did observe indeed ;' Keightley supplies 'it' after 'observe ;' and Seymour 'it well ;' but 'ourselfe' and 'observe' are so similar that on a cursory glance the eye might well confound them.

K. Rich. What said our cousin when you parted
with him ?

Aum. Farewell.

And for my heart disdained that my tongue
Should so profane the word, that taught me craft
To counterfeit oppression of such grief
That words seemed buried in my sorrow's grave.

The first line in all quartos and all folios runs thus :

'Farewell!' and for my heart disdained that my tongue

Pope, for the sake of the metre, placed 'Farewell' in a line by itself. All editors and critics have followed him but Collier, who gives the old line as an Alexandrine. Pope's amendment and Collier's restoration I take to be wrong. I amend thus :

'Farewell!' and for my heart *disdain'd*, my tongue
Should so profane the word—

The explicit pronunciation of the final 'ed' of the participle I consider to be unusual in Shakespeare ; the omission of the particle 'that' is quite common.

K. Rich. And say, what store of parting tears were
shed ?

Aum. Faith, none by me : except the north-east
wind,

Which then blew bitterly against our faces,
Awak'd the sleeping rheum ; and so by chance
Did grace our hollow parting with a tear.

'None by me.'] The four first quartos and first folio give
[127 and 128]

'none for me,' the subsequent copies 'none by me.' 'None for me' may mean 'none so far as concerns me.' But if any change be necessary, it should be to 'none *from* me.' 'For me' is a very natural corruption of 'from me,' only wanting one letter of it, and that, too, a repeated letter at the end and beginning of two proximate words. On the whole I venture to read :

'Faith, none *from* me ; except the north-east wind,' &c.

So in Richard III., where the first and second quartos exhibit the line—

'And more in peace my soul shall part from heaven.'

The better line is—

'And more in peace my soul shall part for heaven.'

Act ii. sc. i.

'From me' here is sufficiently grammatical, although not quite so natural as 'by me.'

'Awak'd the sleeping rheum.'] All the folios, too, I learn, and the third, fourth and fifth quartos give 'awake the sleepy rheum.' The two words seem to bear one meaning sometimes in our author, for we have in Richard III. :

'Whilst in the mildness of your sleepy thoughts,

'Which here we waken.'

Where 'sleepy' has apparently the signification 'sleeping.'

K. Rich. Where lies he ?

Bushy.

At Ely house.

Perhaps this defective line should be—

K. Rich. Where *lieth* he ?

Bush.

He lies at Ely house.

The final 'h' of 'lieth' would be very liable to confusion with the initial 'h' of 'he,' and thus to become 'lies ;' and

'he lies,' being so like a mere repetition of 'lies he,' might not unnaturally be neglected, and a defective verse be so produced.

ACT II.

SCENE I.

Gaunt. He, that no more must say, is listen'd
 more
 Than they whom youth and ease have taught to
 gloze;
 More are men's ends mark'd than their lives before :
 The setting sun, and musick at the close,
 As the last taste of sweets is sweetest last,
 Writ in remembrance, more than things long past.

The last verse as here printed is balderdash. I apprehend that these lines are erroneously arranged, and that they should run thus :

He, that no more must say, is listened more
 Than they whom youth and ease have taught to gloze ;
 More are men's ends marked than their lives before,
Writ in remembrance more, than things long past.
The setting sun, and music at the close,
As the last taste of sweets, is sweetest last.

'Is sweetest' may be governed by the composite subject 'setting sun, and music at the close,' although a singular verb, in accordance with Shakespeare's wont. 'As,' in the last line is equivalent to 'like unto.' The words 'writ in remembrance' are applicable to 'men's ends which are marked ;' and 'things long past' correspond with 'their lives before.' But neither have any close connection with the 'last taste of

'sweets being sweetest last.' The same end might be effected, perhaps awkwardly, by printing the lines thus :

More are men's ends mark'd than their lives before,
(The setting sun, and music at the close,
As the last taste of sweets is sweetest last,)
Writ in remembrance more than things long past.

I find from the Cambridge list of readings that Pope omitted all these verses and the two which follow them ; partly perhaps on account of the incoherence which I have tried to remedy by rearrangement.

Gaunt. Though Richard my life's counsel would
not hear,

My death's sad tale may yet undeaf his ear.

York. No ; it is stopp'd with other flattering
sounds,

As, praises of his state : then, there are found
Lascivious metres, to whose venom sound
The open ear of youth doth always listen :
Report of fashions in proud Italy,
Whose manners still our tardy apish nation
Limps after, in base imitation.

Where doth the world thrust forth a vanity
(So it be new, there's no respect how vile),
That is not quickly buzz'd into his ears ?
Then all too late comes counsel to be heard,
Where will doth mutiny with wit's regard.

'Then there are found lascivious metres' is very inapposite. First, it is prosaic ; and secondly, as the list of objects, which are engrossing Richard's attention is proceeded with, such an expression would have been made use of unseasonably to introduce the second of so many ; thirdly, the phrase, too, 'then there are found' is a very feeble and inadequate

announcement of their relation to Richard. The first quarto gives the line thus, 'as praises of whose taste the wise are 'found';' the second quarto thus, 'as praises of whose state the 'wise are found.' Afterwards (in the two next quartos, and the folio of 1623) the line became what it is in the text. To this Dyce gives in his adhesion. Collier's 'Corrector' proposes 'as praises of whose taste the wise are fond;' and Mr. Let-som, 'as praises of whose taste the unwise are fond.' Now the word 'taste' in Shakespeare often means that which proves the quality of anything. So in *King Lear* (act ii. sc. 2), 'he wrote this but as an essay and taste of my virtue.' Again, in *Hamlet*, 'Give us a taste of your quality;' that is, 'give us 'something which will prove your quality.' So 'to find' means 'to discover the quality of,' as 'and you have found 'me' signifies 'and you have ascertained my disposition,' in *Henry IV.* pt. i. act i. sc. 3.

The line of the first quarto, universally rejected, is, I doubt not, right. Its meaning is, 'as praises, which are the 'touchstone whereby the wisdom of a man or his want of 'it is discovered.' The 'flattering sounds,' therefore, which stopped Richard's ears are three—praises, lascivious songs, news of Italian fashions; and of each of these things the poet points out the sting. Praise occupied him because he was foolish; amorous poetry because he was young; Italian fashions because he was an English coxcomb. But the general maxim contained in the line, 'praises of whose taste 'the wise are found,' too terse perhaps, compressed, and subtle for appreciation, has gradually degenerated into the accepted line, vapid and inapposite, 'then there are found 'lascivious metres.'

'Then all too late comes counsel' in the last line but one, followed by 'where will doth mutiny' in the last line, suggests the presumption that we should read 'when' for 'where.' Thus, in the quartos of *Henry IV.* pt. ii.—

'This worm-eaten hole of ragged stone,
'When Hotspur's father, old Northumberland,
'Lies crafty sick'—

we should read, it would seem, 'where' for 'when.' But in this passage, probably, 'then' followed by 'there all too late,' does not indicate time, nor is it referred to by 'where,' but it simply expresses 'furthermore.' But 'when' and 'where' are in the style of the sixteenth century treated as equivalents. The folios give 'that all too late' wrongly. 'Venom sound' is a phrase analogous to 'music vows' in Hamlet. 'Limps after in base imitation' Pope amended, as if a foot were wanting, thus: 'Limps after in base awkward imitation.' Cowper the poet has the phrase 'limps awkward.' But the line is perfect without it. 'Imitation' has five syllables here.

I would certainly read:

No, it is stopp'd with other flattering sounds;
 As praises, *of whose taste the wise are found*;
 Lascivious metres, to whose venom sound
 The open ear of youth doth always listen.

Gaunt. His rash fierce blaze of riot cannot last,
 For violent fires soon burn out themselves.

The scansion of the last line is

For vio|lent fi|ers soon | burn out | themselves.
 1 2 3 4 5

We have similarly 'viand' as one syllable, and 'liable' as disyllabic.

Gaunt. This royal throne of kings, this sceptered
 isle,
 This earth of majesty, this seat of Mars,
 This other Eden, demi-paradise;
 This fortress, built by Nature for herself,
 Against infection and the hand of war;
 This happy breed of men, this little world;
 This precious stone set in the silver sea,
 Which serves it in the office of a wall,
 Or as a moat defensive to a house,

Against the envy of less happier lands ;
This blessed plot, this earth, this realm, this England ;
This nurse, this teeming womb of royal kings,
Fear'd by their breed, and famous by their birth,
Renowned for their deeds as far from home,
(For Christian service and true chivalry,)—
As is the sepulcher in stubborn Jewry,
Of the world's ransom, blessed Mary's Son,—
This land of such dear souls, this dear, dear land,
Dear for her reputation through the world,
Is now leased out (I die pronouncing it),
Like to a tenement, or pelting farm :
England, bound in with the triumphant sea,
Whose rocky shore beats back the envious siege
Of watery Neptune, is now bound in with shame,
With inky blots, and rotten parchment bonds.

'This earth of majesty' in the first line, and 'this earth' in a subsequent line, mean 'this inheritance and possession of majesty.' So in *Romeo and Juliet*—

'And she, the hopeful lady of my earth.'—Act i. sc. 2.

'This fortress, built by Nature for herself, against infection
'and the hand of war.'] 'For herself' may mean 'for the fortress itself'—that is, the 'sceptred isle'—or rather 'for nature itself,' i.e. to preserve and reserve somewhere in the world the natural condition of health and peace when they are everywhere else destroyed. Johnson once, Farmer, and several others have proposed amendments of the word 'infection.' But the words offered in its place—'intestion,' 'invasion,' 'infestation,' 'insection,' 'infracation,' are several of them unlikely, and all unnecessary. Gaunt does not mean to say that there are no infectious diseases in England, nor even that infectious diseases never reach England, but that she is fortified against infection by her insular position which, but for artificial expedients and accidents favouring communication, would naturally ('by nature's hand') exclude it alto-

gether. The passage which has been quoted to discredit the word 'infection' here, really supports it :

'Devouring pestilence hangs in our air,
'And thou art flying to a fresher clime.'

Because the lines show that the intervening sea does act to prevent the spread of infectious disorders from island to continent, and *vice versa*.

'This happy breed of men' is, I suspect, an ancient error for 'this happy abode of men.' The whole description, through eleven lines well sustained, delineates a *place* and not *persons*. The statement of the sentence in which the phrase stands is applicable to the mortgage or letting to farm of land only. It is compared with 'less happy lands,' so that the same epithet is repeated of place. In a few lines below occurs the word 'breed,' applicable to its kings only, and in two out of four quartos this second 'breed' is spelt 'breed,' while in all the quartos the first 'breed'—the 'breed of men'—is spelt 'breede.' All this confirms the supposition that 'breede' here is a mistake for 'abode.' 'This happy abode' is by synalœpha or crasis frequent in Shakespeare, two-feet and four syllables. The change of 'abode' to 'breede,' particularly in the vicinity of the word 'breede,' is very natural, and the pronunciation of 'happy abode' as pronounced in the verse tends in the same direction through the loss of its first syllable to the ear.

'Against the envy of less happier lands.'] Johnson succeeded in crushing the emendation 'less happy lands,' made, as he says, by Hanmer (*query* Pope); on the ground that Shakespeare, from the habit of saying 'more happier,' inadvertently writ 'less happier.' All editions accordingly in modern time read 'less happier.' In the old copies 'happy' was often spelt 'happie,' and it is more likely that a copyist or printer added an 'r,' mechanically and through inadvertence, than that Shakespeare, from the habit of writing 'more happier,' in compliance with custom, here penned the phrase 'less happier' in violation of it. As we have below the phrase 'unhappied,' it is not impossible that Shakespeare wrote here 'less happied lands.'

‘This nurse, this teeming womb of royal kings.']. This combination, interpreted as at first sight according to the modern use of language, is feeble indeed, for how can ‘kings’ be other than ‘royal’? It has struck me therefore that Shakespeare wrote:

This nurse, this teeming womb of royal *knights*.

For ‘knights’ and ‘kings’ are words which elsewhere, as in *Pericles, Prince of Tyre*, have been erroneously exchanged. But ‘a royal king’ may have meant in Shakespeare’s mouth either ‘a king descended from kings’—royal in descent, king in fact, or royal in nature and quality as well as in fact, ‘kings every inch.’ The failure to perceive this, I believe, betrayed the editors of the first folio into a rash amendment of ‘royal king’ by ‘royal prince’ in *Richard III*.

‘Feared by their breed’ refers to ‘this nurse’ which has preceded, and ‘famous by their birth’ to this teeming womb; ‘breed’ meaning ‘nurture’ as ‘birth’ means ‘lineage.’

‘Renowned for their deeds as far from home,
‘(For Christian service and true chivalry,)

‘As is the sepulcher in stubborn Jewry.']. Johnson proposed to transpose the second and third lines here. That amendment, and the parentheses in which the second is all but universally placed, prove the sense of the passage to have been misapprehended. It has been understood as if Shakespeare had affirmed the scene of their renown to be ‘as far from home,’ &c. But the poet means to say that they were renowned generally for their deeds, performed in the service of the Christian religion, and performed as far from home as is the holy sepulchre. No parenthesis appears in any quarto or folio copy. It should be expunged.

‘England, bound in with the triumphant sea, whose rocky shore beats back the envious siege of watery Neptune, is ‘now bound in with shame.']. The expression ‘bound in,’ repeated here, refers to the words ‘set in the silver sea.’ The same phrase is applied to the setting of precious stones in *Henry VI.*:

'I took a costly jewel from my neck;

'A heart it was, bound in with diamonds.'

'With the triumphant sea' in the modern sense of the word 'triumphant' introduces an inconsistency, because the next line shows the sea to be repulsed by land. 'Triumphant' expresses the jubilant gait and voice of the ocean as it roars and surges.

The last line but one has been considered to contain a superfluous syllable. I learn that Pope attempted to restore music to the over-long line by ejecting the word 'now;' but 'now' is essential and emphatic, marking the time at which the ignominious change is made. But either 'is' can in articulation be merged into one syllable with 'tune,' for Shakespeare pronounces it sometimes merely as 's,' thus:

Of watery Neptune's now bound in with shame.

or, as I incline to think, he articulated the line thus:

Of wat¹'ry Nept²'n' is now³ | bound in | with shame.⁴ ⁵

'With inky blots, and rotten parchment bonds.'] 'Parch-ment bonds' has a force depending on the equivocation of 'bonds' in the legal sense, and 'bonds' in the sense of 'chains.' Steevens proposed 'inky bolts' for 'inky blots;' but engrossed leases do not contain 'bolts' at all, and as a mere metaphor 'inky bolts' is strained and ineffectual. 'Inky blots' in their black liquidity are opposed to the 'silver sea' and 'triumphant sea,' mentioned above.

I would read the passage, most confidently as to the second amendment, thus:

This royal throne of kings, this sceptred isle;

This earth of majesty, this seat of Mars;

This other Eden, demi-Paradise;

This fortress built by Nature for herself

Against infection, and the hand of war;

This happy *abode* of men; this little world;

This precious stone set in the silver sea

Which serves it, in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less *happy* lands ;—&c.

York. The king is come : deal mildly with his
youth ;
For young hot colts, being rag'd, do rage the more.

As Richard had not yet shown any irritation, and as the phrase 'being raged' is here very awkward and obscure, it is difficult to think this reading correct. Collier's 'Corrector' confidently substitutes 'urged' for 'raged.' Ritson conjectured, not amiss, 'reined.' But the repetition of the word 'rage' is quite after Shakespeare's manner ; the pleonastic 'do' is left in the verse by both amendments. Now it is certain that Gaunt had, in the language of Shakespeare, been 'raging,' and York reminds him of the nature of the young colt, who will turn upon him unless he is more mild. I propose, therefore, to read :

For young hot colts being rag'd *to*, rage the more.

The sentiment and language are somewhat similar to that in *Troilus and Cressida* :

'The thing of courage,
'As roused with rage, with rage doth sympathise,
'And with an accent tuned in the self-same key,
'Returns to chiding fortune.'—Act i. sc. 3.

'Chiding' there is 'raging' in this passage. This amendment is confirmed by the language of King Richard's wife below, who complains of his want of spirit under misfortune, thus :

'And wilt thou, pupil-like,
'Take thy correction mildly, kiss the rod
'And fawn on rage with base humility ?'

Fawn,' that is, when he is 'raged to.'

I learn from the Cambridge edition that Jervis proposes

'being chafed,' and Keightley 'being curbed.' Both changes are too considerable for the effect which they produce.

K. Rich. I am in health, I breathe, and see thee ill.

Gaunt. Now, he that made me, knows I see thee ill;

Ill in myself to see, and in thee seeing ill.

The last line is too long. Capell omitted the words 'to see.' Steevens suggested the same without noticing Capell. The words, however, aid Gaunt's explanation, and can be ill spared. I would read:

Ill in myself to see, *and thee* seeing ill.

Pope, I am told by the Cambridge editors, proposed unwarrantably 'ill in myself, but seeing thee too ill.' Mr. Long omitted 'and.'

Gaunt. A thousand flatterers sit within thy crown,
Whose compass is no bigger than thy head;
And yet, incaged in so small a verge,
The waste is no whit lesser than thy land.

The meaning of this passage has not been, I think, fully discerned, and therefore one more corruption remains. Gaunt sustains his sport with words while he opens the cause of his complaint. As the passage stands no sufficient force is given to the two lines—

'And yet, incaged in so small a verge,
'The waste is no whit lesser than thy land.'

'And yet' has little application here, for there is no very cogent reason why 'waste' should not be of the whole land, however small be the space occupied by the thousand flatterers. 'Encaged' stands here, too, without a substantive. In truth, however, Shakespeare uses 'waste' in two senses—that of 'waste' and that of 'waist,' and Gaunt's reflection is

this: 'A thousand' flatterers sit within thy crown—a space 'no bigger than thy head; yet, though they occupy so little 'space, their waist—i.e. waste—is no less than the land of all 'thy kingdom.' The line should run:

Their waste (or *waist*, i.e. waste) is no whit lesser than thy land.

Swift, in his journal to Stella, if my memory serves me faithfully, reproves her for misspelling 'waist' thus, 'waste.'

Gaunt. Thy state of law is bond slave to the law;
And thou——

K. Rich. A lunatick leanwitted fool,
Presuming on an ague's privilege,
Dar'st with thy frozen admonition
Make pale our cheek; chasing the royal blood,
With fury, from his native residence.

Gaunt's impetuous invective little deserves the title of a 'frozen admonition,' nor would a frozen admonition be very consistent either with its author, 'a lunatick,' or with its instrument, 'fury,' or with its effect, that of making pale the royal cheek, and chasing the royal blood. Certainly the poet wrote:

A lunatick leanwitted fool,
Presuming on an ague's privilege,
Dar'st with thy *frenzy* admonition
or perhaps,

Dar'st with thy *frenzied* admonition.

'Frenzy' is the precise idea that harmonises with all the colours in this description—lunacy, fury, and a violent chase which shocks the system and violently deranges the circulation of the person who is attacked by it. Its combination with 'admonition' is precisely analogous to its combination with 'thoughts' in *Troilus and Cressida*:

'I'll haunt thee like a wicked conscience still,
'That mouldeth goblins swift as frenzy thoughts.'

Act v. sc. 10.

The 'ed' of 'frenzied' might become confused with the commencing 'ad' of 'admonition,' and leave 'frenzi' having the same number of letters as 'frozen,' and all the same letters but one. Death was often ascribed to frenzy at this period of history. Thus, in the last play, both King John's mother Eleanor and King John himself die in a phrenzy.

Gaunt. Join with the present sickness that I have ;
And thy unkindness be like crooked age,
To crop at once a too-long wither'd flower.

Johnson thought this passage corrupt, first because Gaunt, being old already, would not call on anything like old age to end him ; and secondly, because old age does not crop at once ; and thirdly, because crookedness and cropping have no mutual connection. He proposed to read 'time's crooked 'edge' for 'like crooked age.' The third objection Steevens removed by interpreting 'crooked' 'armed with a crook' or 'sickle' as the first and second objections had not been answered. I once agreed with Johnson that the passage is corrupt, and, as his emendation appeared to me sweeping and erroneous, I proposed to read :

Join with the present sickness that I have,
And thy unkindness *beckon* crooked age
To crop at once a too-long wither'd flower.

'Beckon' is the word which Shakespeare elsewhere makes use of to express the sign-making by which one, particularly one agent in a concerted plan, privately communicates with another, to direct his actions ; he also employs it with an accusative case governing an infinitive mood, as here. So, with precisely the same construction, in *Hamlet* :

'It beckons you to go away with it.'—Act i. sc. 4.

'Beckon' is spelt 'Becken' in Holinshed, thus :

'A cock from the sea who beckened with his head.'—

A.D. 1457.

But I now believe that the text may be right. 'Crooked age' has been universally misunderstood, either as merely 'old age which is bent,' or 'old age armed with a crook.' Crooked age really means 'extreme old age,' in contradistinction to old age as a stage in human life. So 'Aristotle saith that 'they poorly toiled in Crete even to crooked age.'—North's Plutarch, Theseus, p. 7. And so again, 'The Scots showed 'extreme crueltie against young children and sucklings, &c., 'against weake and weerish men and crooked with age.' Holinshed, A.D. 1388. Gaunt says, therefore, 'Join with my 'present sickness and let your unkindness at the present 'moment have the effect upon me, which the last stage of old 'age would have, of cropping what has long been withering.'

York. Beseech your majesty impute his words
To wayward sickliness and age in him.

'Beseech your majesty'] This is an amendment made by Steevens, and adopted by Rann and Dyce, of the line in all the old copies :

I do beseech your majesty impute his words.

The old line is right, with this scansion :

I do | beseech | your maj^{ty} | impute | his words.

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which has been accepted, rightly in effect, but on wrong grounds, I apprehend, that is, as being an Alexandrine, by Knight, Collier, Malone, the Cambridge editors, and Delius.

York. He loves you, on my life, and holds you
dear
As Harry Duke of Hereford, were he here.

K. Rich. Right; you say true: as Hereford's love,
so his:

As theirs, so mine; and all be as it is.

‘As Harry Duke of Hereford, were he here.】 Delius understands York to mean, that Gaunt loves Richard as much as he loves Hereford, and that Richard purposely perverts his language when he supposes him to have said that Gaunt loves Richard as Hereford loves him. I take the passage otherwise. Observe the words ‘were he here!’ Hereford’s absence in banishment by Richard could not diminish Gaunt’s love for him, but Hereford’s absence in banishment by Richard might make all the difference in Hereford’s love for Richard. I understand York to say, ‘Gaunt loves you, and so, indeed, did the unbanished Hereford love you.’ Richard perverts this by saying, ‘You say true: Gaunt loves me no better than Hereford loves me, and there is no love lost in my love to them, and in theirs to me.’

‘And all be as it is.】 It is much more than possible that this line should run, in modern orthography, thus:

As theirs, so mine, *an* all be as it is.

The meaning would be: ‘Such is our love to each other, if things be as they really are.’ ‘And’ is frequently in the old copies of Shakespeare either a misprint for ‘an,’ or a way of spelling ‘an.’ But there is an expression in Henry IV., Part II., which discourages me from feeling certainty:

‘*Falstaff.* This apoplexy is, as I take it, a kind of lethargy, ‘an’t please your lordship; a kind of sleeping in the blood, a whoreson tingling.

‘*Ch. Just.* What tell you me of it? be it as it is.’

Act i. sc. 2.

North. My liege, old Gaunt commends him to your Majesty.

K. Rich. What says he now?

North. Nay, nothing; all is said :
His tongue is now a stringless instrument ;
Words, life, and all, old Lancaster hath spent.

The lines in the earliest quartos and in the folio run :

K. Rich. What says he ?

North. Nay, nothing ; all is said.

Capell, according to Dyce, inserted the word 'now' which appears after 'what says he.' Mr. Lettsom would read :

K. Rich. What says he ?

North. He says nothing ; all is said.

I apprehend that if Capell had inserted 'now' correctly as to the line, it would be still erroneous as to the place, the absolute approval of Steevens and S. Walker notwithstanding. The ancient and, as I think, the true text runs, 'What says he?' This is the natural reply to the words, 'Old Gaunt 'commends him to your Majesty.' The king naturally asks for particulars, and naturally also in the present tense, without 'now.' But Northumberland, who comes to tell his death, on this might as naturally reply :

'Nay, *now* nothing ; all is said.'

The words 'His tongue is now a stringless instrument' would explain 'Nay, now nothing.' 'Now,' too, would be easily omitted before 'nothing,' which commences with two out of its three letters.

If, therefore, the line of the old copy be to be altered, I would frame it thus :

K. Rich. What says he ?

North. Nay, *now* nothing ; all is said.
His tongue is now a stringless instrument.

But 'nay' is probably a word of two syllables here, as 'stay' is in the line above—

'Stay ; the king hath thrown his warden down.'

Act i. sc. 3.

On this ground I would read with the oldest copy :

K. Rich. What says he ?

North.

Nay, nothing, all is said.

Delius, because 'nay' is omitted in two late quartos, thinks that we may dispense with 'nay.' But it is essential to the metre.

York. How long shall I be patient? Ah! how
long

Shall tender duty make me suffer wrong ?

'Suffer wrong' means not 'endure wrong,' but 'permit wrong
'to be done,' according to Shakespeare's frequent use of the
word.

K. Rich. Now for our Irish wars ;

We must supplant these rough rug-headed kerns.

'Rough rug-headed kerns.'] This contemptuous description of the unkempt Irish is pointed by the allusion to an Irish article of dress—'a rug'—which was the national outer garment ; indicated in a word derived from the Scoto-celtic language, I apprehend 'Rocan.' In Cole's Latin Dictionary appears the following article, 'Lena: An Irish rug, a frieze
'cassock, a rough hairy gaberdine.'

York. In war was never lion rag'd more fierce,
In peace was never gentle lamb more mild,

Than was that young and princely gentleman :

His face thou hast, for even so looked he,

Accomplished with the number of thy hours ;

&c.

&c.

&c.

&c.

His hands were guilty of no kindred's blood,

But bloody with the enemies of his kin.

O Richard ! York is too far gone with grief,

Or else he never would compare between.

‘Accomplish’d with the number of thy hours.】 Very few editors inform us that the old quartos read ‘accomplished with a number of thy hours.’ This erroneous reading of the indefinite article was rightly altered in the first folio to ‘with the number of thy hours;’ but its existence and correction confirm the propriety of my amendment in King John, act i. sc. 1., ‘he hath the trick,’ for ‘he hath a trick.’ I have there explained the probable source of error made under circumstances precisely the same in both passages.

‘But bloody with the enemies of his kin.】 Although all the editions old and new print the last line but two as in the quoted text, yet I little doubt but that it was written and should be printed :

His hands were guilty of no kindred blood,
But bloody with the *enemies*’ of his kin.

They are genitive cases singular or plural, the construction being ‘bloody’ with the ‘blood of the enemy’ or ‘of the enemies of his kin.’

‘Or else he never would compare between.】 This apparently anomalous line is passed over without explanation by all critics except Hanmer, who marks it as an interrupted sentence by a break after ‘between.’ The editors of the Cambridge edition, in their notes to the Clarendon edition, observe that this is unnecessary, because it is obvious who are the two persons compared. But mere certainty as to the meaning of a defective expression can not assure us that such a defective expression is the writing of Shakespeare. We need in such a case some proof that it was warranted by the usage of Shakespeare or of his contemporaries. Be it said, then, that the prepositions ‘among,’ ‘between’ and ‘upon’ were, on rare occasions, used elliptically in the seventeenth century, that is, with the substantives understood, which they should govern. Thus : ‘Within the deepe they are indifferentlie even matched. ‘But when the dyvers mount up and rise againe above water, ‘then there is some odds betweene, and the man hath the ‘disadvantage.’—Holl. Pliny, booke ix. ch. 46. Similarly :

‘Or, if they be but young ones, and not so strong as to
‘gobble up whole eggs, then they will winde about an egge
‘with their taile, by little and little, and bind it so hard, that
‘they will cut off the crown of it, as it were with a knife, and
‘then sup off the rest, which they clasp and hold fast between.’
—Ibid. booke x. ch. 72. Such instances, however, are so rare
that in all probability the numerous critics, who have dealt
with the passage, had not met with any.

York. Not Gaunt’s rebukes, nor England’s private
wrongs,

Nor the prevention of poor Bolingbroke
About his marriage, nor my own disgrace,
Have ever made me sour my patient cheek.

‘England’s private wrongs.】 This means the wrongs in-
flicted upon England not by foreign countries and monarchs,
but by her own king.

‘Nor my own disgrace.】 I know not whether York had
been disgraced in the modern sense of those words, but that
he had for a time fallen out of favour in the year 1388,
because the Duke of Gloucester and his party procured the
Parliamentary imprisonment and beheadal of Sir Simon
Burley and others, appears from a passage in Holinshed,
thus: ‘The King was also offended with the Duke of Yorke
‘being verilie a man of a gentle nature for his brother’s pre-
‘sumptive doings.’ A.D. 1388. ‘To be disgraced,’ too, in the
sixteenth century often signified ‘to be ill spoken of,’ whether
to others or to oneself—‘to be blamed,’ therefore, or ‘re-
‘proached.’ Thus: ‘Ever since that time Uinos was alwayes
‘blased and disgraced through out all the theaters of Athens.
‘The poets got the upper hand in disgracing him.’—North’s
Plutarch, Theseus, p. 7.

York. Seek you to seize, and gripe into your hands,
The royalties and rights of banished Hereford?
Is not Gaunt dead? and doth not Hereford live?

Was not Gaunt just ? and is not Harry true ?
 Did not the one deserve to have an heir ?
 Is not his heir a well-deserving son ?

‘Was not Gaunt just ?’] In the case to which I have just alluded ‘Gaunt’ did what he could to save Burley’s life, and on failing quarrelled with the Duke of Gloucester.

‘Did not the one deserve to have an heir ?’] The last two lines are here given as all the old copies and modern editions consent in reading them. But the last line assumes or takes it that Hereford was the heir of Gaunt actually, whereas the last line but one only states that Gaunt deserved an heir ; and whereas, in fact, Hereford, although the son of Gaunt, was not his heir, not having inherited from him ; and whereas the whole purpose of the expostulation is that of obtaining for him this character of ‘heir’ in addition to his character of son. Further, in the first of the two lines Gaunt is spoken of as ‘the one,’ which description plainly involves ‘the other’ as its correlative, by a law of style and composition to which I remember no exception. Unquestionably the lines, as Shakespeare ‘wrote, or ought to have written’ them, were these :

Did not the one deserve to have an heir ?
 Is not *the other* a well-deserving son ?

‘His heire’ (the spelling of the quartos) has precisely the same number of letters as ‘the other,’ that is, eight letters, of which five are absolutely the same, while of the other three, two letters ‘i’ are almost identical in form with two letters ‘t,’ and one, a final ‘s,’ closely resembles ‘e,’ and has been substituted for it in this very scene. I need not repeat as to the metre that according to a law often stated by me, ‘other’ may be a monosyllabic word, and more easily such before a vowel.

York. Now, afore God (God forbid, I say true,) If you do wrongfully seize Hereford’s rights,
 Call in the letters patents that he hath

By his attornies-general to sue
 His livery, and deny his offer'd homage,
 You pluck a thousand dangers on your head,
 You lose a thousand well-disposed hearts,
 And prick my tender patience to those thoughts
 Which honour and allegiance cannot think.

‘Now, afore God (God forbid, I say true).’] This line is studiously given here, as it is given either by the punctuation or the printing of all editions whatever after the first quarto which I have seen, so as to detach ‘afore God’ from ‘God forbid.’ The effect of this is that York is made, first, to take God to witness to the truth of his statement of certain future events, and then immediately afterwards to pray God that his statement may not be a true one. This seems to me an inconsistent and idle way of speaking indeed. Surely we should read either :

Now, (afore God God forbid I say true),

or,

Now afore God God forbid I say true :

The effect of either must be that York, before proceeding to declare his strong expectations of certain future facts and consequences, solemnly calls God to witness that he heartily desires that such anticipations may not turn out correct. In this there is no inconsistency. Of all the editions of Shakespeare the first quarto alone points as I have just proposed alternatively with another equivalent method :

Now afore God God forbid I say true,

the meaning of which clearly is, ‘Now I call God to witness ‘that I most earnestly desire that my prophecies may not turn ‘out true.’

North. The king is not himself, but basely led
 By flatterers ; and what they will inform,

Merely in hate, 'gainst any of us all,
That will the king severely prosecute
'Gainst us, our lives, our children, and our heirs.

The seeming repetition involved in 'us, our lives' probably induced Collier's 'Corrector' to amend by 'us, our wives.' This has been rejected, as untrue to law and fact, by Mr. Grant White and Dyce. Three out of the four first quartos print, 'Against us, our lives,' &c. 'Against us, our lives, our children, and our heirs,' however, may without violence be considered to mean 'Against us, in our own persons, and those of our children and our heirs.' On the other hand, it is far from improbable that Shakespeare wrote:

Against ourselves, our children, and our heirs.

'Us, our lives' is an easy corruption of 'ourselves,' consisting of the same number of letters within one, and the same letters except that 'i' is substituted for 'e.' We have an instance of the like erroneous exchange of 'life' and 'self' in Richard III., where the true line, given in the quartos and first folio, thus—

'Upon my life, my lord, I'll undertake it.'

becomes in the three later folios:

'Upon my self, my lord, I'll undertake it.'—Act v. sc. 3.
There is the same mistake probably in Hen. V.:

'To sell

'His sovereign's life to death and treachery.'

Act ii. sc. 2.

And in Hen. VI. pt. ii.:

'For seeing him I see my life in death.'—Act iii. sc. 2.

Which should be 'I see myself in death.' In a passage, too, which occurs below, 'selves' is given in some old copies and 'lives' in others, and what one copy gives as 'life' another alters to 'half,' and another to 'self.'

Ross. The commons hath he pill'd with grievous taxes,

And lost their hearts : the nobles hath he fin'd
For ancient quarrels, and quite lost their hearts.

‘The commons hath he pill’d.】 The root of to ‘pill,’ or to ‘pillage,’ is the British ‘pil,’ ‘the skin,’ or ‘rind.’ ‘Piliau’ is ‘to strip off’ this.

‘And lost their hearts.】 All the old copies read in the second line :

‘And quite lost their hearts ; the nobles hath he fined.’

Steevens ejected confidently ‘quite’ on account of the metre, in which Dyce and Grant White follow him. S. Walker, on the other hand, as I learn from Dyce, cuts out the end of the third line ‘and quite lost their hearts,’ pronouncing it corrupt. Collier and Knight retain all the old reading, but give no explanation of the metrical difficulty. I would read :

The commons hath he pill'd with grievous taxes,
And *quite* lost their hearts ; *then* nobles hath he fined
For ancient quarrels, and quite lost their hearts.

An emphasis is naturally laid on the first ‘their’ by one anticipating the distinction to be soon made between ‘commons’ and ‘nobles ;’ and again on ‘then’ as marking the meaning of ‘then’ as the date of a new action. ‘Nobles’ is monosyllabic here, as it is elsewhere not seldom. The scansion thus becomes easy :

And quite | lost their | hearts ; then | nobl's hath | he fined.'
1 2 3 4 5

It is much more probable that the final ‘n’ of ‘then’ should have been lost before the initial ‘n’ of ‘nobles,’ than that the oldest quarto should have interpolated ‘quite.’ ‘The’ before ‘commons,’ too, is obviously right, because ‘taxes’ would be laid on the whole order as such, while ‘the’ before ‘nobles’ is much less proper, because ‘fines’ would be imposed on individuals of the order, and not on the whole order. S. Walker’s condemnation of five words in a breath is far too destructive

‘For ancient quarrels.’] It appears from Walsingham, and Shakespeare’s direct source of information, Holinshed, that these ‘ancient quarrels’ were, in fact, the alleged conspiracy of the Duke of Gloucester, and of the Earls of Arundel and Warwick against the king, two years before. Even this distance of time seemed to justify the expression ‘antiquæ transgressionēs.’

Willō. And daily new exactions are devised ;
As blanks, benevolences, and I wot not what :
But what, o’ God’s name, doth become of this ?

‘As blanks, benevolences, and I wot not what.’] The ‘blank’ has been explained by Shakespeare. The ‘benevolence’ was a payment implying a confession of treason, and made to the king, (as Walsingham expresses it), ‘pro benevolentia sua recuperanda.’ The phrase ‘I wot not what’ may refer partly to ‘pleasance,’ which is described by Grafton in his text, and by Holinshed in his margin, to have been a term applied to these peace-offerings. But we must add to these, ‘loans,’ nominally such, but, in fact, never repaid. Walsingham wrote like a partisan of Henry IV. On account of its metrical defects this line has been variously amended. Pope omitted ‘and.’ S. Walker substituted ‘benevolence’ for ‘benevolences.’ The line is right as it stands, with this articulation and scansion—

As blanks | benev’lens’s and | I wot | not what.
1 2 3 4 5

As ‘remedy’ above is pronounced ‘rem’dy,’ so ‘benevolence’ is pronounced ‘benev’lence,’ and as ‘purses’ below is pronounced ‘purs’s,’ as ‘targes,’ in *Cymbeline*, ‘tarj’s,’ and other nouns in the plural number similarly, so ‘benevolences’ is here articulated ‘benevolens’s.’

‘But what o’ God’s name doth become of this ?’] I would restore the authentic and right line of the first four quartos in this and one other passage below, thus :

But what a God’s name doth become of this ?

That 'a God's name' is genuine, although universally amended in all subsequent copies and editions, is proved by this passage: 'When it was told him he marvelled at the boldness of so young a man, and then cried out twice together: Let them, then, triumph a God's name.'—North's Plutarch, Pompeius, p. 638; nor can this again be a misprint, for we have also 'Sylla fell a-laughing thereat and bade them go their waies a God's name.' Ibid. Sylla, p. 481. 'A,' too, is thus again and again converted wrongly into 'o' by the editors of the first folio in other phrases. 'A God's name,' is, I suppose, an abbreviation of 'at God's name.'

North. Wars have not wasted it, for warr'd he
hath not,
But basely yielded upon compromise
That which his ancestors achiev'd with blows.

'Wars have not wasted it.'] All the old copies, quarto and folio, read, 'Wars hath not wasted it.' Rowe amended 'hath not' by 'have not.' Capell, on the other hand, amended 'wars' by 'war.' All other editors, too, but Delius and Staunton reject 'wars hath,' and these two accept, without justifying, it. But 'hath' surely needs and, as it happens, admits justification. 'Wars' in the sixteenth and seventeenth centuries was, as to signification and grammatical construction, a singular noun substantive in good prose authors no less than in poetry. Thus 'Pericles was thought the original cause and author of the Pelopponesian warres.' North's Plutarch, Pericles, p. 173. So again: 'There died in that wars, &c., three hundred thousand people.' Lucullus, p. 514. Holinshed has the phrase 'that warres.' So, too, in Shakespeare himself: 'What! a young man, and beg? Is there not wars? is there not employment?' Hen. IV. pt. ii. Besides, on several distinct grounds in several instances Shakespeare joins a singular verb to a plural noun. So further on—

'But now two paces of the vilest earth
'Is room enough.'—Act v. sc. 4.

So again in the quartos of Richard III.:

‘Thy deeds inhuman and unnatural
‘Provokes this deluge most unnatural.’

Act i. sc. 2.

So again in Hen. IV. pt. ii.:

‘This bitter taste
‘Yields his engrossments to the ending father.’

Act iv. sc. 5.

Where ‘engrossments’ is the subject of yields. See my note at p. 81.

‘That which his ancestors achieved with blows.】 The four first quartos give this line thus—

‘That which his noble ancestors achieved with blows.’

The first folio and subsequent copies omitted ‘noble,’ and have been generally followed. The editors of the Cambridge edition, Collier, and Delius accept the line as an Alexandrine, on the ground that there are many other such verses in this play. The supposed Alexandrines, however, if the language be not corrupt, and the verses be rightly regulated, are in reality five-foot verses with an amphibrachic foot in the fifth place. The line, then, is redundant. Still, the genuineness of the word ‘noble’ here is confirmed by a passage in Fabiyan’s chronicle, where the Duke of Gloucester is represented as reproaching Richard on this very subject, thus: ‘Or ye take upon yourself to deliver any towne, or strong-holde, gotten with great difficulty by manhood of your noble ‘progenitors.’ I strongly believe the genuine passage to be:

Wars *hath* not wasted it, for warred he hath not,
But basely yielded upon compromise
That, his noble ancestors achieved with blows.

This last line, properly delivered, contains the normal number of feet, and exemplifies an usage of ‘that’ for ‘what’ or an ellipse occasioned by this omission of ‘which,’ and very

common in Shakespeare, and exemplified in the very next scene—

‘O madam, ’tis too true, and that is worse,
‘The Lord Northumberland,’ &c.

Ross. The Earl of Wiltshire hath the realm in
farm.

Will. The King’s grown bankrupt like a broken
man.

I would restore the quite abandoned reading of the first
and second quartos :

The *King* grown bankrupt, like a broken man.

Either with or without a note of admiration the line is more
natural and forcible, as well as more authentic, if ‘is’ be
omitted.

North. Reproach and dissolution hangeth over
him.

This is one of those lines which are generally accepted as
Alexandrines : but the scansion is—

Reproach | and dis|solu|tion han|geth ov’r him.

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Ross. And unavoided is the danger now, &c. &c.

North. Not so ; even through the hollow eyes of
death,

I spy life peering.

Shakespeare here probably had in his mind a passage at
which he has also, I think, glanced in King John : ‘So long as
‘the patient’s eie is so clear that a man may see himself in the
‘apple of it, we are not to despair of life.’ Holland’s Plinie.

North. Then thus :—I have from Port le Blanc,
a bay
In Brittany, received intelligence.

The quartos all read the first line thus—

‘Then thus : I have from Le Port Blanc ;’

and the second line, either, as the first and fourth quartos, thus :

‘A bay in Brittainne received intelligence ;’

or, as the second and third quartos, thus :

‘A bay in Britanie received intelligence.’

The folios read ‘Port le Blanc,’ but otherwise follow the first and fourth quartos. Now Holinshed speaks of ‘a place in ‘base Brittainne called Le Port Blanc.’ He also has this passage of some place : ‘Before an haven in Britaine called “the Baie,” where was fought a sore battle, and long continued,’ &c. A.D. 1372. I would read as to the first amendment, and suggest as to the second—

Then thus : I have from *Le Port Blanc, a place*
In *base* Brittainne received intelligence.

North. That Harry Hereford, Reignold Lord
Cobham

(The son of Richard Earl of Arundel),
That late broke from the Duke of Exeter,
His brother, Archbishop late of Canterbury.

The second line is an addition to the text of all the old copies. Some such emendation is necessitated by the manifest loss of a line, which makes the whole passage incoherent. Ritson supplied—

‘The son and heir to the late Earl of Arundel.’

Malone proposed the line in the quoted text. But both supplements seem defective, in that both omit the name of Lord Arundel’s son, whereas Holinshed gives it in this place as ‘Thomas Arundell, son and heir to the late Earl of Arundel ;’ and also in that while Malone adds the late Earl

of Arundel's name, 'Richard,' omitted by Holinshed, Ritson's insertion of 'late' makes 'late' occur three times within the compass of three verses. The words in Holinshed from which Shakespeare is here copying are: 'Together with the said Archbishop of Canterburie and his nephew Thomas Arundell, son and heire to the late Earl of Arundell, beheaded at the Tower Hill as you have heard.' I would read therefore:

That Harry *Herford*, Reginald Lord Cobham,
Thomas, the Earl of Arundel's son and heir
 (That late broke from the Duke of Exeter),
 His brother, Archbishop, late of Canterbury.

['His brother.'] I learn from the Cambridge edition that Rann alters 'brother' to 'uncle.' This is quite unnecessary, although Steevens too shared Rann's erroneous supposition that Shakespeare uses 'brother' to indicate 'brother to 'Thomas Earl of Arundel.' Shakespeare is, in truth, referring it to the father of Thomas, that is, Richard Earl of Arundel. 'Son and heir' and 'brother' rightly indicate two different relatives to the same person.

North. They stay
 The first departing of the King for Ireland.

The meaning of this is not 'They await the king's first departure for Ireland,' but 'They stay that the king's departure for Ireland may precede their own landing in England.'

North. If then we shall shake off our slavish yoke,
 Imp out our drooping country's broken wing.

I do not perceive how a 'broken wing,' in the modern sense of the phrase, can be cured by 'imping.' In the age of falconry, however, the loss of a few powerful feathers only may have satisfied the words 'a broken wing,' by which a modern sportsman would understand 'a wing whose bone is shattered.' Shakespeare's imagery is, apart from this difficulty, a metaphor

as picturesque to modern fancy as it seems, from the following passage, to have been familiar to ancient thought :—‘Who
‘ being a monster compounded of cruelty and cowardice, was
‘ so afraid onely of the name and reputation of Epaminondas,
‘ and hanging the wing, *as they say.*’ North’s Plutarch,
Epaminondas, p. 14.

SCENE 2.

Bush. Each substance of a grief hath twenty
 shadows,
Which show like grief itself, but are not so :
For sorrow’s eye, glazed with blinding tears,
Divides one thing entire to many objects ;
Like p^{er}spectives, which, rightly gaz’d upon,
Show nothing but confusion ; ey’d awry,
Distinguish form : so your sweet majesty,
Looking awry upon your lord’s departure,
Finds shapes of grief, more than himself, to wail ;
Which, look’d on as it is, is nought but shadows
Of what it is not. Then, thrice-gracious queen,
More than your lord’s departure weep not ; more’s not
 seen :
Or if it be, ’tis with false sorrow’s eye,
Which, for things true, weeps things imaginary.

Warburton explains this passage as an allusion to the picture of a figure so drawn on rules of perspective inverted, that, if looked at as pictures ordinarily drawn, it presents to the eye nothing but confusion ; but, if looked at from a contrary station, is seen as a distinct form. But this explanation is very inadequate, for the ‘eying awry’ in the passage of Shakespeare discloses not one but many ; whereas, the point of view which abolishes the confusion in the picture alluded to presents but one image. Tollet’s acceptance of this exposition does not vindicate it. Steevens is so perplexed, that he suggests an absolute inversion of Shakespeare’s language, in

order to reconcile it with a passage in a song of the year 1600, by one Nicholas Breton, whose imagery and allusions he would quite unwarrantably identify with those of Shakespeare. Johnson's silence may perhaps be regarded as assent to Warburton's interpretation. But it seems to me that Shakespeare is in truth alluding to a specific kind of multiplying glass, in which a straight view of the glass represents one broken and confused image of a single figure, while an oblique view discloses numerous perfect images, all identical, and all, in fact, repetitions of one single object. Henley, I think, means this; and he stands alone amongst critics in doing so. Shakespeare always in other passages uses 'perspectives' for glasses or other instruments employed in seeing—and not for any object seen.

The Editors in the Clarendon series object to this view of 'perspectives' as glasses, that Shakespeare could hardly, if he so used the word, have employed the phrase 'which rightly gazed upon.'—However this might be, I do not, although I admit an ambiguity, understand Shakespeare to apply 'which rightly gazed upon' to 'perspectives,' but to 'the thing 'entire' which is 'divided into many objects.' It is his practice (a practice which has misled many a critic often) to refer by the relative 'which' not to the last noun substantive, but to one preceding the last. As it is quite clear then that in the closing lines of the passage Shakespeare speaks of 'her lord's 'departure being eyed awry,' it is not the 'perspectives' which may be 'rightly gazed upon' or 'eyed awry' but the 'one thing 'entire' 'divided into many objects.' In this case too, the objects gazed upon and the instruments which affect it are so intermingled (because the instrument makes the object in great measure) that the argument founded upon 'gazed upon' would under any view have the less force.

This passage has altogether given much trouble to critics and has received more interpretations than one, with none of which I agree. The meaning of it, as I apprehend it, is this, 'Each substantial cause of grief, has twenty phantom 'semblances of it, ("twenty shadows") which appear like 'causes of grief themselves, but are not so. For sorrow's eye

'covered with glass in the form of tears ("glazed with tears")
'divides, just as perspective glasses do, one single entire thing
'into many objects of sight, which looked straight at are all
'confusion, but when eyed awry present distinct forms. So
'your majesty looking awry upon your lord's departure, the
'one substantial cause of grief, finds in it many distinct
'shapes of grief beside that departure itself; whereas looked
'at directly it is nothing but a group of unreal resemblances.'

In saying this, I do not overlook several expressions which stand in the way of confident interpretation. In the words 'which looked on as it is,' 'which' means 'which departure;'
'looked on as it is' might mean either 'looked on as it is now
'looked on by you,' or 'looked on so that its real nature is to
'be perceived.' The first best suits my view of the passage.

It appears to me that critics have failed to appreciate the connection between the four first lines and those which follow, chiefly because they seem to have overlooked that part of Shakespeare's illustration which is presented in the first four lines, that is, the production of tears, and the making and application, by their means, of a glass or glasses by which the object of sight is multiplied.

The last three lines and a half are all the more doubtful in sense, as their genuineness is uncertain. Thus in the line commencing 'More than your lord's departure,' &c. there is a redundant foot. It may be reduced to proper proportion, with no injury to the sense, by two different readings, that is, either :

Then thrice gracious Queen,
More than departure weep not ; more's not seen,
Or, if it be, 'tis with false sorrow's eye.

Or :

More than your lord's departure *is not seen*,
Or if it be, 'tis with false sorrow's eye.

In favour of the last reading, too, it may be observed that the quartos end the line thus : 'is not seen.'

The third line I would pronounce (but delicately) thus :

‘For sorrow’s eye, glazed with bullinding tears.

Or thus :

‘For sorrow’s eye, gulazed with blinding tears.’

Hanmer, I learn from the Cambridge edition, reads ‘looked on as they are’ and ‘of what they are,’ for ‘as it is’ and ‘what it is.’ I do not perceive the propriety of this. Pope, too, reads for ‘Then, thrice-gracious queen, &c. weep not,’ ‘Gracious queen, then weep not more than your lord’s departure.’ A sweeping change.—Capell and Judge Blackstone cut the knot of their difficulties with the same knife. They substitute ‘aright’ for ‘awry,’ and ‘awry’ or ‘wryly’ for ‘rightly.’

Queen. It may be so ; but yet my inward soul
Persuades me, it is otherwise ; howe’er it be,
I can not but be sad ; so heavy sad,
As,—though in thinking, on no thought I think,—
Makes me with heavy nothing faint and shrink.

‘Persuades me, it is otherwise.’ Pope, for the sake of the metre, substituted ‘Persuades me otherwise.’ But the old line unchanged admits of this scansion—

Persuades | my it is | oth’rwise | howe’er | it be
1 2 3 4 5

Or thus :

Persuades | me it | is oth’erwise | howe’er’t be.
1 2 3 4 5

It is better therefore to retain the old authentic reading.

‘As though in thinking.’ This runs in all the old copies—‘as though on thinking.’ I am surprised that all editors, except the Cambridge, should have thought this change, suggested by Johnson, desirable. ‘On thinking’ is at the moment of thinking ; perhaps too the jingle of two ‘on’s’ pleased Shakespeare rather than not.

Bush. 'Tis nothing but conceit, my gracious lady.

Queen. 'Tis nothing less : conceit is still deriv'd
From some forefather grief ; mine is not so,
For nothing hath begot my something grief ;
Or something hath the nothing that I grieve :
'Tis in reversion that I do possess ;
But what it is, that is not yet known ; what
I cannot name ; 'tis nameless woe, I wot.

'Tis nothing but conceit, my gracious lady,
'Tis nothing less.] 'Tis nothing less than conceit'
means in modern language 'it is conceit ;' in Shakespeare's
time it would mean often 'it is anything rather than conceit.'
Thus : 'He caused Hyperbolus who feared nothing less, for
'it was never seen before, that a man of meane countenance
'and of small authoritye fell into the hap of this banishment.'
North's Plutarch, Alcibiades.—Seymour failing to perceive
this, proposed here 'Tis something less.'

'For nothing hath begot my something grief,
'Or something hath the nothing that I grieve.'] With these
lines I know not well what can be done. The queen's reasoning as it
now stands is this : My 'trouble' is not 'conceit,' for 'conceit is still
'derived from' some antecedent cause, 'some forefather grief ;' but with
me the case is, that 'either my real grief hath no real cause, or some real
'cause has produced a fancied grief.' That is, 'my grief is not conceit,
'because it either has not a cause like conceit, or it has a cause like
'conceit.' This can hardly stand. Let us try again, and read thus :

'For nothing hath begot my something grief,
'Not something hath the nothing that I grieve.'

That is, 'My grief is not conceit ; conceit is an imaginary uneasiness
'from some past occurrence.' But, on the contrary, here is 'real grief
'without a real cause ;' not 'a real cause with a fanciful sorrow.' This
I think, must be the meaning ; harsh at the best, yet better than contra-
diction or absurdity.—JOHNSON.

'Tis in reversion that I do possess ;
'But what it is, that is not yet known,' &c.] I am about to
propose an interpretation which many will think harsh, and which I do
not offer for certain. To 'possess a man,' in Shakespeare, is to 'inform

‘him fully, to make him comprehend.’ To ‘be possessed’ is ‘to be fully informed.’ Of this sense the examples are numerous :

‘I possess’d him, my most stay can be but short.’

Measure for Measure.

‘Is he yet possess’d

What sum you would?’—Merchant of Venice.

I therefore imagine the queen says thus :

‘‘Tis in reversion—that I do possess ;’

‘The event is yet in futurity,’ that I know with full conviction ; ‘but what ‘it is, that is not’ yet known. In any other interpretation she must say that ‘she possesses’ what is not yet come, which, though it may be allowed to be poetical and figurative language, is yet, I think, less natural than my explanation.—JOHNSON.

Johnson does not, I conceive, interpret the text of Shakespeare, as it stood before his emendation, at all correctly. He errs in considering ‘my something grief’ as the precise contrary of ‘the nothing that I grieve.’ This was a natural supposition. But in truth the word ‘grief’ twice used is used in two different senses. The first ‘grief,’ that is, ‘some ‘forefather grief,’ means an imputed cause of grieving ; the ‘second grief,’ that is, ‘my something grief,’ means ‘the state ‘of grieving itself.’ These two meanings are both common in Shakespeare. Again, ‘the nothing that I grieve’ means ‘that state of grieving which grieves without imputing any ‘particular cause of that grief.’ ‘My something grief’ means ‘my really grieving condition.’ Therefore in this passage ‘my something grief’ is not the contrary of the ‘nothing that ‘I grieve ;’ and there is no real inconsistency, although there is a verbal contradiction, between them. Johnson, again, does not distinguish between the cause of grief, which is imaginary although imputed, and the cause, which is true and real, although not imputed. He inadequately states the conclusion and wrongly states the premisses. In his second note he altogether misinterprets the words ‘that I do possess.’ The whole passage, I apprehend, means this : ‘My grief is anything ‘rather than an imaginary grief. An imaginary grief is always ‘imputed by the sufferer’s imagination to some cause for ‘grieving. I grieve really, but without imputing any cause to

'that grief. This real grief without any imputed cause is, 'either without any actual cause, as well as without an imputed cause ; or with an actual cause, although without an imputed cause. I, in any event, have a grief (in the sense of a 'distinct imputed cause of grief) only in reversion ; for what 'such cause is is yet unknown, and my cause of grief being 'unknown and therefore unnamed, my grief is a nameless 'woe.' This sufficiently explains the text of the quartos and folios, and supersedes all necessity for Johnson's emendation.

But another and simpler interpretation is not quite impossible, the key to which lies in the sense of a single word. The word 'or' may here again possibly mean 'before.' In this sense it is more commonly used with 'ever ;' as in Macbeth—

'Dying or ere they sicken.'

and as in Hamlet—

'Or ever I had seen that day, Horatio.'

But 'or' was in ancient authors often used by itself as 'before ;' so, 'Or we go to the declaration of this psalm, it 'shall be convenient to show who writ it' (Fisher, quoted in Johnson's Dictionary). 'Or' bears this signification in the first act of this play. 'Or something hath (i.e. begot) the 'nothing which I grieve' may mean, 'before and until some 'definite cause of grief shall have disclosed itself as the 'parent of that present sadness, which has now nothing for its 'imputed cause and object.' The whole passage, therefore, may consist of two assertions closely connected, the first of which ends at 'something grief.' 'My grief is not imaginary, for some imaginary cause is imputed always to an 'imaginary grief, whereas no imagined cause at all produces 'my grief.' Then commences the second affirmation. 'Before 'some distinct and known cause, which shall have produced 'my grief, presents itself to my apprehension, I possess a cause 'of grieving only in reversion ; and that cause, being now still 'unknown, is unnamed : and my woe is nameless.'

Collier's 'Corrector' for 'grief' in the second line reads 'woe,'

and for 'grief' in the third line, 'guess.' Pope crushed the two last lines into one. These changes are all in my opinion unnecessary, for the reasons which I have adduced.

Green. The banished Bolingbroke repeals himself,
And with uplifted arms is safe arriv'd
At Ravenspurg.

That is, I think, 'with men whose arms (fleshly) are raised
'to strike in his cause.' So in Macbeth:

'I think withal
'There would be hands uplifted in my rights;
'And here from gracious England have I offer
'Of goodly thousands.'—Act iv. sc. 3.

Green. O, madam, 'tis too true: and that is worse,—
The Lord Northumberland, his young son Henry
Percy.

'And that is worse.'] This ellipse of 'that' for 'that which' in the place of our modern 'what' is sometimes used by authors of Shakespeare's age. So, 'How thinkest thou by that such an one did?' for 'How thinkest thou of that which such an one did?' North's Plutarch, Lycurgus, p. 53. And still more nearly to the language here used, 'But when they thought to flie from land, the galleys bruised and brake one another, and that worst of all was, ran upon the points and spurs of Lucullus' galleys.' North's Plutarch, Lucullus, p. 514.

The first quarto gives this line,

'The Lord Northumberland, his son, young Henry Percy.'

The three following quartos give the half-line less well, 'his young son H. Percy,' because Hotspur could not with propriety be called 'a young son,' although he might be styled

'young H. Percy.' I would restore the line in the first quarto :

The lord Northumberland, his son young Henry Percy.

with this articulation and scansion :

The lord| Northumb'r|land's son| young Hen|ry Percy.

Every kind of change has, I learn, been proposed by Pope, Seymour, and Capell. Seymour, omits 'his son.'

Bushy. Why have you not proclaimed Northumberland,
And all the rest of the revolting faction,
Traitors ?

'And all the rest of the revolting faction, Traitors ?']
This is Capell's amendment of a line which in the first quarto runs :

'And all the rest revolted faction traitors ?'

The second :

'And the rest of the revolted faction, traitors ?'

The third and fourth, thus :

'And the rest of the revolting faction traitors ?'

The first folio follows the second quarto ; the fourth folio makes the new change of 'that revolted' for 'the revolted.' It is evident that the second quarto amended a grammatical fault in the text of the first quarto by addition and omission of words, in both of which it was followed literally by the first folio, and with an additional change by the third and fourth quartos. But I believe that the editor of the second quarto mistook the seat of corruption, and so applied a remedy which has greatly impaired the melody of the verse. The right line, I do not doubt, is :

And all the rest revolted, *factionous* traitors.

We have the same sense of the word 'rest' in the same combination with the passive participle in Antony and Cleopatra :

' And what
' Made the all-honoured, honest Roman, Brutus,
' With the armed rest, courtiers of beauteous freedom,
' To drench the Capitol ? '—Act ii. sc. 6.

' Factionous,' too, has the same grave meaning often ; as, for instance, in Henry VI. pt. ii. :

' He is a traitor ; let him to the Tower,
And chop away that factious pate of his.'

Act v. sc. 1.

I learn from the Cambridge edition that Pope substituted, ' and all of that revolting faction traitors ? '

Green. We have : whereon the Earl of Worcester
Hath broke his staff, resigned his stewardship,
And all the household servants fled with him
To Bolingbroke.

Queen. So, Green, thou art the midwife to my woe.

' Whereon the Earl of Worcester. '] ' Whereupon ' is the reading of all the old copies altered by Pope to ' whereon. ' If we follow them in this, and also in allowing ' We have, ' in agreement with their reading, to commence the verse, we can pronounce ' whereupon ' as ' whe-erupon, ' according to the frequent pronunciation of ' where ' in Shakespeare. I would, then, read, pronounce and scan thus :

We have ; | whe-er | upon | the Earl | of Worcester.
1 2 3 4 5

' And all the household servants fled with him. '] All the early quartos and the folios read the line :

' And all the household servants fled with him to Bolingbroke. '

' To Bolingbroke, ' which much disturbs the versification, I

would altogether omit, for in referring to this very event in the next scene Harry Percy says :

‘ Broken his staff of office, and dispersed
‘ The household of the king.’

A household which had fled to one point could not be said to have been dispersed. It is expressly stated, too, by Holinshed, ‘ That when the king’s servants of the household saw ‘ this (for it was done before them all), they dispersed themselves, some into one countrie, some into another.’ It is next to impossible, therefore, that Shakespeare should have written, ‘ Fled to Bolingbroke.’ ‘ Fled with him ’ means ‘ took to flight ‘ when he took to flight,’ not ‘ fled in his company and to the ‘ same place that he did.’ Shakespeare below uses ‘ together ’ with the same reference to time exclusive of place in the words occurring below, ‘ two together weeping,’ act v. sc. I, where the weepers are described as weeping apart. I learn long after so writing that Capell proposes to omit ‘ Bolingbroke.’

Queen. I will despair, and be at enmity
With cozening hope ; he is a flatterer,
A parasite, a keeper-back of death,
Who gently would dissolve the bands of life,
Which false hope lingers in extremity.

The two first quartos read ‘ coozening,’ which means the same with ‘ couzening,’ and have been followed by the folio. The two second quartos read ‘ covetous,’ which is a misprint, perhaps, for ‘ covenous’—that is, ‘ delusive ’ and ‘ fraudulent ’—and which would suit the context, whereas ‘ covetous ’ produces inconsistency with it. But ‘ cozening ’ is under the circumstances the more authentic reading.

Green. Here comes the Duke of York.

Queen. With signs of war about his aged neck ;
O, full of careful business are his looks !—
Uncle, for heaven’s sake, speak comfortable words !

This selection of the neck as the representative of the whole body occurs again in Antony and Cleopatra :

‘Oh thou day of the world,
‘Chain my armed neck.’—Act iv. sc. 8.

But the chain-mail hauberk conspicuously ‘armed the neck’ in the days of Richard. The scansion of the last line is this :

Uncl', for | *God*'s sake | speak com|forta|ble words.

1 2 3 4 5

‘Uncle’ like ‘noble’ and ‘needle’ often, is a monosyllabic word.

York. The nobles they are fled, the commons cold.

This is Pope’s change of the line in all the old copies, ‘The nobles they are fled, the commons they are cold.’ Pope’s reading has been generally, although not universally adopted. But the authentic line should be preserved and uttered with this articulation and scansion :

The nobl's | they 're fled | the com|mons they | are cold.

1 2 3 4 5

‘The nobles they are fled.’] The noun substantive followed immediately by a personal pronoun which is quite superfluous, is one characteristic peculiarity of the historical prose style of the sixteenth century, of which numerous instances might be quoted similar to the following : ‘The inhabitants of the city of Cheronæa, &c. &c. they set up his image in stone.’ North’s Plutarch, Cimon, p. 493.

York. Get thee to Plashy, to my sister Gloster ;
Bid her send me presently a thousand pounds.
Hold, take my ring.

As Pope had done before me, I have thought of omitting ‘me’ from the second line, but probably it is genuine.

The scansion of it is either—

Bid her | send me | pres'ntly | a thou|sand pounds.
1 2 3 4 5

or :

Bid h'r send | me pres|ently | a thou|sand pounds.
1 2 3 4 5

York. I know not what to do :—I would to God,
 (So my untruth had not provok'd him to it,)
 The king had cut off my head with my brother's.—
 What, are there posts despatch'd for Ireland ?—
 How shall we do for money for these wars ?

'What, are there posts despatch'd for Ireland ?'] This line agrees with that of the folios. The first quarto reads, 'What, are there no posts despatcht for Ireland ?' and the three following quartos read, 'What, are there two posts,' &c. In the Midland counties some years ago, and in Pembroke-shire now, 'posts' are pronounced 'postis.' The line of the first quarto, therefore, is probably, and that of the three following quartos possibly, right, with this articulation and scansion :

What, are | there no | postis | despatch'd | for Ireland ?
1 2 3 4 5

however much it would try an actor's nerve to deliver it so. I would, therefore, restore what has in modern editions been abandoned, 'What, are there no *posts* despatch'd for Ireland ?'

York. Go, fellow, (*to the Servant,*) get thee home,
 provide some carts,
 And bring away the armour that is there.—
 Gentlemen, will you go muster men ? If I know
 How, or which way, to order these affairs,
 Thus thrust disorderly into my hands,
 Never believe me.

'Provide some carts.'] 'Carts' here seems to mean that
 [167]

description of vehicle which the word would indicate. But in the sixteenth century the word had senses less homely than any which it now bears—‘cart,’ including the ‘car’ and ‘chariot’ of warriors. In North’s Plutarch we read of ‘scythed carts.’

‘Gentlemen, will you go muster men?'] The four first quartos read the third line as does the text. The folios read, ‘Gentlemen, will you muster men?’ omitting ‘go’ wrongly, and the more wrongly because an emphasis is placed on ‘you’—thus ‘Gentlemen, *will you* go’—by way of contrast to ‘Go, fellow,’ in the preceding line, and in conformity with ‘Gentlemen, go muster up your men’ in a subsequent sentence. I learn that Pope and Capell made other alterations for the same purpose—that of allowing room for a third syllable in ‘gentlemen’—also wrongly. Shakespeare pronounced ‘gentlemen’ here in two syllables, by slurring the second into the first; so in *Taming of the Shrew* we have:

‘Here is a gentleman whom by chance I met.’

Act ii. sc. 2.

‘If I know

‘How or which way to order these affairs,

‘Never believe me.'] These lines contain a repetition which is now offensive to taste. Mr. Staunton and others are convinced that it is corrupt, and under the same impression I once proposed:

If I

Know *now* which way to order these affairs,
Never believe me.

But that the repetition is genuine, and was a not unusual phrase in the sixteenth century appears thus: ‘The French king was counselled to consider well how and what way he might best assail them.’ Holinshed, A.D. 1346.

‘Thus thrust disorderly into my hands.'] This line is an emendation by Steevens of the reading common to all quartos and folios. ‘Thus disorderly thrust into my hands,’ which Pope had previously amended by ‘Disorderly thus thrust

'into my hands' with more fidelity to the original line. But change in the places of words I consider to be a rare accident in printing. Shakespeare wrote, I little doubt,

Thus *so disorderly thrust* into my hands.

with this pronunciation and scansion :

Thus so | disord'r|ly thrust | into | my hands.

1 2 3 4 5

'So' would be easily omitted after the 's' of 'thus.'

York. Both are my kinsmen ;—

The one's my sovereign, whom both my oath
And duty bids defend ; the other again,
Is my kinsman, whom the king hath wrong'd ;
Whom conscience and my kindred bids to right.

I would certainly restore the long and completely rejected reading of the four first quartos in the second and third lines thus :

T' one is my sovereign, whom both my oath
And duty bids defend, *t' other* again.

The first folio altered this to 'th' one' and 'th' other.' Both changes have been adopted by modern editors. But the old forms of abbreviation, 't' one' and 't' other,' are to be found even in grave and good prose authors of Shakespeare's age.

'Is my kinsman, whom the king hath wronged.'] This line, although so given in the old copies, will satisfy few. Pope, according to the Cambridge editors, corrected it thus : 'My kinsman is, one whom the king hath wronged.' This involves too much change : that is, the interpolation of the word 'one' and the transposition of the words 'is my kinsman.' Capell reads, I am informed, 'He is my kinsman, whom the king hath wronged.' Collier's 'Corrector' and Dyce read, 'is my near kinsman, whom the king hath wronged.' Seymour suggests, 'Is, too, my kinsman, whom the king hath wronged.' Capell's emendation, although never accepted, is

quite in the style of Shakespeare and his age (see my note at page 173); I therefore, with reserve, suggest:

T'other again

Is my *kind* kinsman, whom the king hath wronged.

Shakespeare often connected in thought and expression 'kind' and 'kin.' Thus in Hamlet:

'A little more than kin and less than kind.'—Act i. sc. 2.

Again, we have 'kind father,' 'kind aunt,' 'kind uncle,' 'kind cousin,' 'kind sister,' so that 'kind' is an epithet almost stereotyped as the epithet of kindred. And again still more pertinently in Henry V.:

'My dear Lord Gloster, and my good Lord Excter,
'And my kind kinsman, warriors all, adieu.'

Act iv. sc. 3.

Yet 'kind' would, whether in writing or printing, be eminently liable to omission before 'kins-' of 'kinsman.'

York. Well, somewhat we must do.—Come, Cousin,
I'll

Dispose of you :—Go, muster up your men,
And meet me presently at Berkly-castle.

I should to Plashy too ;—

But time will not permit :—All is uneven,
And everything is left at six and seven.

'Dispose of you :—go, muster up your men.'] All the old copies read, 'Dispose of you. Gentlemen, go, muster up your men.' The quoted text omits 'gentlemen' before go,' but Dyce and others have restored it.

'And meet me presently at Berkly Castle.'] 'Barkley Castle' is an amendment in the folios of the single word Barkly,' which is found in the first four quartos. I would certainly restore the old reading, with a new regulation of the lines.

‘I should to Plashy too.】 The half of a verse is wanting after, ‘too.’ It ran thus, possibly :

I should to Plashy too, *would time permit*,
But time will not permit.

The occurrence of the same words, ‘time permit,’ twice within so small a space tends to account for the omission of them in one place.

‘And everything is left at six and seven.】 ‘At six and ‘seven’ means ‘in confusion,’ say the editors of the Clarendon series, Cambridge edition ; but, although this explanation is only so far unsuitable to the context as to repeat the effect of ‘All is uneven’ in other terms, and although it accords with our modern use of the words, it does not certainly represent the meaning of the phrase as employed in the sixteenth and seventeenth centuries. I understand, therefore, ‘is left in hazard.’ So, ‘As men that, being at a marvellous height from the ground, headlong throw themselves down, and, withdrawing their minds from the thought of the daunger, crying out these words only unto them that were by in the Greek tongue ; in English, “Let the die be cast,” meaning thereby to put all in hazard ; according to our proverbe, to set all on six and seven, he passed over with his army.’—North’s Plutarch, Pompeius, p. 660. I would read the whole passage thus :

York. God for his mercy ! What a tide of woes
Comes rushing on this woeful land at once ?
I know not what to do : I would to God,
So my untruth had not provok’d him to it,
The king had cut off my head with my brother’s.—
What, are there *no posts* despatch’d for Ireland ?—
How shall we do for money for these wars ?
Come, sister,—‘cousin,’ I would say, pray pardon me,—
Go, fellow, get thee home, provide some carts,
And bring away the armour that is there.—

Gentlemen, will you go muster men? If I know
 How, or which way, to order these affairs
 Thus, *so disorderly*, thrust into my hands,
 Never believe me. Both are my kinsmen :—
T'one is my sovereign, whom both my oath
 And duty bids defend ; *t'other* again,
He is my kinsman, whom the king hath wrong'd,
 Whom conscience and my duty bids to right.
 Well, somewhat we must do ; come, cousin, I'll
 Dispose of you ; gentlemen, go, *muster up*
Your men, and meet me presently at *Barkly*.
 I should to Plashy too, *would time permit*,
 But time will not permit :—All is uneven
 And everything is left at six and seven.

Although Dyce alone has properly regulated, yet neither he nor any other editor has seen the true articulation of the following words :

Gentlemen, | will you | go mus | ter men ? | If I know.
 1 2 3 4 5

Bushy. The wind sits fair for news to go to Ireland,
 But none returns. For us to levy power,
 Proportionable to the enemy,
 Is all impossible.

‘To go to Ireland.】 The quartos read ‘for Ireland.’

‘Is all impossible.】 All quartos read ‘unpossible.’ ‘Un-
 ‘possible’ is a word used by good authors ; so ‘Furthermore
 ‘they thought nothing incredible, or unpossible to him if he
 ‘wold have it.’—North’s Plutarch, p. 71. The two last lines
 are in all the quartos and folios regulated as one line. I
 would therefore, in opposition to all editors, arrange it in the
 same way with this scansion :

Proportionabl | to th'en- | 'myis all | unposs'ble.
 1 2 3 4 5

Slurs and crases with a fifth amphibrachic foot, all common

in Shakespeare, make up a normal if not a musical iambic verse. I would therefore print thus :

The wind sits fair for news to go *for* Ireland
But none returns. For us to levy power
Proportionable to the enemy *is all impossible*.

Green. Besides, our nearness to the king in love
Is near the hate of those love not the king ;

Bag. And that's the wavering commons, for their
love
Lies in their purses, and whoso empties them
By so much fills their hearts with deadly hate.

['Lies in their purses and whoso empties them.'] I learn that Pope for 'and whoso empties them' reads, 'and who empties them,' but reduces the line by reading 'purse' for 'purses': but 'them' as relative to 'purse' would be harsh.

Besides, the line is right ; the final 'es' of 'purses' being here so slurred or clipped as to form no separate syllable. So we have 'targes' 'horror' pronounced 'tarjs' 'horrr.' See my note at p. 78.

Green. Well, I'll for refuge straight to Bristol
Castle ;

The Earl of Wiltshire is already there.

Bushy. Thither will I with you ; for little office
The hateful commons will perform for us ;
Except, like curs, to tear us all to pieces.—
Will you go along with us ?

Bag. No ; I will to Ireland to his Majesty.

['The hateful commons will perform for us.'] The line in all the quartos and folios, is what I would restore :

'Will the hateful commons perform for us.'

[171 and 172]

Pope made the emendation preserved in the text, wrongly I believe; 'hateful' was pronounced, like 'brim full,' hate full: for here the word does not mean 'hated greatly' but 'hating greatly' as in the following passage—'He did not onely show 'himself mercifull and courteous even in the most weightie 'matters of government among so envious people and hate-'full enemies, but he had this judgment also to thinke, that he 'never gave himself to hatred, envy, nor choler, to be revenged 'of his most mortal enemy &c.—North's Plutarch, Pericles, p. 178. So in Hen. VI. 'this needful war' means not 'neces-'sary war' but 'full of wants.'

'Will you go along with us?'] This line of Bushy's speech is defective, and it has not the proper run of a commencing verse *unless* we pronounce it thus: 'Will you gualong.' It is observable too that Bagot's answer contains two statements—one as to place, and the other as to person. Probably, therefore, each is a reply to some one part of Bushy's invitation. Not improbably, then, the defective line may be supplied thus:

Will you go along with us *to Bristol Castle*?

Bag. No; I'll to Ireland to his Majesty.

For 'go along,' however, we might read simply 'along,' which is used often by Shakespeare without any verb, but preceded by an auxiliary as if it were a verb itself. So in Henry IV. pt. i.:

'They will along with company.'—Act ii. sc. 1.

'To Bristol Castle' may have been omitted, because it is a repetition of the end of the first line.

Walsingham states that 'the wicked counsellors Bushy, 'Bagot, and Green, perceiving that the commons sided with 'the Duke of Lancaster, fled as fast as they could to Bristol.'

SCENE 3.

North. These high wild hills, and rough uneven
ways,
Draw out our miles, and make them wearisome.

I certainly would restore the authentic line—

Draws out our miles and makes them wearisome.

Shakespeare means to say that its *combination* of wildness, hilliness, and roughness draws out the miles.

North. And yet your fair discourse hath been as
sugar,
Making the hard way sweet and delectable.

‘Sweet and delectable.’] This Shakespeare pronounced ‘sweet and *delle*ctable,’ throwing the accent on the first syllable. Similarly, in the line ‘And I will kiss thy detest-able bones,’ ‘detestable’ was by Shakespeare pronounced ‘dettestable.’

North. But theirs is sweeten’d with the hope to
have
The present benefit which I possess :
And hope to joy, is little less in joy,
Than hope enjoy’d : by this the weary lords
Shall make their way seem short ; as mine hath done,
By sight of what I have, your noble company.

Boling. Of much less value is my company,
Than your good words. But who comes here ?

‘By sight of what I have, your noble company.’] The line seems a ‘needless Alexandrine.’ But in truth ‘company,’ like ‘countenance,’ ‘continence,’ and similar words, is to be pro-

nounced here as 'compny,' so as to make the fifth an amphibrachic foot. It has already been made disyllabic in the line :

'In Ross and Willoughby wanting your company.'

That it occurs again in the next line as a trisyllabic word is quite in accordance with Shakespeare's manner. He sometimes thus varies the pronunciation of the same word in one and the same verse. Perhaps the last line should be :

Than your good words : but who *is it* comes here ?

The form of the reply, 'It is my son,' exactly repeating these words, while it answers them, confirms this supposition.

North. It is my son, young Harry Percy,
Sent from my brother Worcester, whencesoever.—

Perhaps the first line should run in the words of the question—

It is my son, young Harry Percy, *comes* ;

Percy. I had thought, my lord, to have learnt his
health of you.

North. Why, is he not with the Queen ?

The last defective line may perhaps have been written thus :

Why *thought you that* ? Is he not with the Queen ?

Boling. How far is it to Berkeley ? and what stir
Keeps good old York there, with his men of war ?

Percy. There stands the castle, by yon tuft of
trees,
Mann'd with three hundred men, as I have heard :

And in it are the Lords of York, Berkeley, and Seymour ;

None else of name, and noble estimate.

‘What stir

‘Keeps good old York there.】 ‘To keep a stir’ is a phrase used by writers of Shakespeare’s age occasionally. So, ‘But ‘when there were some that cried “Out upon Cæsar for doing ‘it,” the people on the other hand kept a stirre and rejoiced ‘at it, clapping their hands.’—North’s Plutarch, Cæsar, p. 714. So too, Holinshed : ‘Then it came to pass, that after ‘it was spread abroad what a stirre these Essex and Kentish ‘men kept, the commons also in the counties of Sussex, ‘Hertford, &c. &c.’

‘And in it are the lords of York, Berkeley and Seymour.】 This line was written probably in the following words, and thus articulated :

And in | it are | the *lords*, | *York*, Berkeley | and Seymour.
 1 2 3 4 5

Pope cut out both ‘of’ and ‘and’; Mr. Letsom ‘and’ only—both infelicitously.

Boling. Evermore thanks, the Exchequer of the poor ;

Which, till my infant fortune comes to years,
 Stands for my bounty. But who comes here ?

Some word has been omitted accidentally here. Seymour proposes ‘must for my bounty stand.’ This, I think, alters too much. The line may have been written thus :

Stands for my bounty *still*. But who comes here ?

‘Still’ was not the less likely to be omitted because ‘till’ occurs in the line immediately above.

Berk. My lord of Hereford, my message is to you.

Boling. My lord, my answer is—to Lancaster ;
And I am come to seek that name in England :
And I must find that title in your tongue,
Before I make reply to aught you say.

Steevens suspects the true reading of the first line to be—

‘My Lord of Hereford, my message is——’

because the words ‘to you’ only serve to destroy the metre. The second line has been thus explained by Malone and understood by all other critics.

‘Your message is, as you say, to my Lord of Hereford ; my answer is, it is not to him, it is to the Duke of Lancaster.’—MALONE.

Steevens accordingly puts a break before ‘to Lancaster ;’ and Dyce prints ‘to Lancaster’ with signs of quotation. Now the passage would be most awkwardly written if such were its meaning. But such is not its meaning. ‘My answer is ‘to Lancaster’ means not, ‘I answer, that your message is to ‘Lancaster,’ but, ‘I answer to the name and title of Lancaster.’ The expression does not give an answer contradicting anything in or concerning the *message* ; it simply conveys a refusal to answer at all unless called by that title, and thus rebukes the address ‘My Lord of *Herford*.’ The retort is explained in the lines—

‘And I must find that title in your tongue

‘Before *I make reply* to aught you say.’

In *Coriolanus* ‘answer’ has the signification which I attribute to it here.

‘Coriolanus

‘He would not answer to,—forbade all names ;

‘He was a kind of nothing, titleless.’—Act v. sc. 1.

So again in *Much Ado about Nothing* :

‘Which is Beatrice ?

‘*Beat.* I answer to that name.’—Act v. sc. 4.

So again, I believe, in *Midsummer Night's Dream* :

‘You answer to *Pyramus*.’—Act iii. sc. I.

The first line most probably, and the second line certainly, are to be read thus :

Berk. My lord *Herford*, my message is to you.

Boling. My lord, my answer is to ‘*Lancaster*.’

I learn from the Cambridge Edition, that Capell reads instead of ‘and I must find,’ ‘for I must find,’ and an anonymous correspondent of the editors ‘as I am come,’—unnecessarily. For ‘in your tongue’ is substituted ‘in your towne’ by the second, third, and fourth folios, and by the fifth quarto, wrongly.

Berk. To you, my lord, I come, (what lord you will,) From the most glorious Regent of this land,
The Duke of York ; to know, what pricks you on
To take advantage of the absent time,
And fright our native peace with self-born arms.

‘To take advantage of the absent time.】 ‘The absent time’ means ‘the absence of the power which is at this time ‘supreme in England.’ The word ‘time’ has been used almost in the same sense in *King John* ; thus :

‘That the time’s enemies may not have this

‘To grace occasions.’—Act iv. sc. 2.

That is, ‘That the enemies of the now ruling powers may ‘not have this argument wherewith to garnish,’ &c. See my note, p. 63.

‘With self-born arms.】 All old copies and modern editions read ‘self-born arms ;’ and ‘self-born arms’ is one old way of spelling ‘self-borne arms :’ for ‘born’ and ‘borne’ are, in the orthography of the sixteenth and seventeenth centuries, interchanged and confounded. Thus, ‘He would ‘make the Athenians lawfull gainers by the spoil of those ‘their naturall *borne* enemies,’ North’s *Plutarch*, Cimon, p. 504,

an orthography repeated at p. 520, and therefore in neither place misprinted, where 'borne' represents 'born' in modern spelling, as 'born' here represents 'borne' in modern spelling. 'Self-born arms,' then, here having the sense of 'self-borne arms' means 'arms borne at the will of 'the bearer himself, and on no other authority.' So we have 'self-figur'd knot' for 'a marriage made by the selection and arrangement of him only who marries.' 'Self-born,' on the other hand, in the usual sense of the words so spelt in *Winter's Tale*, where alone it occurs elsewhere, seems to have the signification of 'born at the same moment.'

Boling. I shall not need transport my words by you ;
Here comes his Grace in person.—My noble uncle !

'Person' was pronounced here by Shakespeare 'persn.' So below we have in this scene :

'And therefore personally I lay my claim,'
which is to be pronounced

And there | fore pers | nally | I lay | my claim.
1 2 3 4 5

Pope, I find from the Cambridge Edition, made an amendment which has occurred to and been rejected by myself—the omission of 'my.'

York. Tut, tut !
Grace me no grace, nor uncle me no uncle :
I am no traitor's uncle ; and that word—grace,
In an ungracious mouth, is but profane.
Why have those banish'd and forbidden legs
Dar'd once to touch a dust of England's ground ?
But then more why ;—Why have they dar'd to march
So many miles upon her peaceful bosom ;
Frighting her pale-faced villages with war ?

'I am no traitor's uncle ; and that word—grace.'] Pope, in
[178 and 179]

order to make a verse, omitted 'and.' But he mistook the utterance and scansion, which is this :

I am | no trai | tor's uncl | and that | word grace.
 1 2 3 4 5

'Dared once to touch a dust of England's ground.'] One late quarto only reads, 'the dust.' See my note in *King John*, p. 58. 'A dust' is right. We have still the common phrase 'to kick up a dust,' and 'a dust' was a Midland counties' expression for 'dust' within the last few years. I remember a story current in Leicestershire when I was young, of an old-fashioned land agent who used to recount the particulars of his professional visits to Belvoir Castle. Among the hospitable attentions, in which he took pride, one was the perfect cleaning of his leather breeches. After praising their general appearance, he added, 'And when I slapped my thigh, there was never 'a dust.'

'But then more why.'] But, to add more questions. This is the reading of the first quarto, 1597, which in the second and all the subsequent copies, was corrupted thus, 'But more than why.' The expression of the text, though a singular one, was, I have no doubt, the author's. It is of a colour with those immediately preceding :

'Grace me no grace, nor uncle me no uncle.'

A similar expression occurs in *Twelfth Night* :

'More than I love these eyes, more than my life,
 'More, by all mores, than I shall e'er love wife.'—MALONE.

There seems to be an error in this passage, which I believe should run thus :

'But more then : why ? why have they dar'd,' &c.

This repetition of the word 'why' is not unnatural for a person speaking with much warmth.—M. MASON.

Mason, in proposing a new reading, only adopts the words of the fourth and fifth quartos and all the folios. But 'then,' in old poetry, often has the meaning of 'than;' so that 'then' is not necessarily a different reading from 'than.' Tyrwhit proposes 'but more than this.' The reading of the first quarto I take to be correct, as does Malone, but with a meaning different from that which he gives to it, that is,

‘But after your setting foot in England (“then”) your ‘conduct is again and still more something to be questioned ‘and explained;—Why have they dared to march?’ &c.

York. Why have they dared to march
So many miles upon her peaceful bosom,
Frighting her pale-fac’d villages with war,
And ostentation of despised arms?

‘Frighting her pale-faced villages with war.】 ‘Villagers’ is a word used by Shakespeare; and, in fact, ‘villagers’ are ‘pale-faced’ rather than ‘villages.’ Still, the vigour of the lines would, I think, be lessened detrimentally by reading:

Frighting her pale-faced *villagers* with war.

‘And ostentation of despised arms?】 But sure the ostentation of despised arms would not ‘fright’ anyone. We should read, ‘disposed ‘arms,’ i.e. forces in battle array.—WARBURTON.

This alteration is harsh. Sir T. Hanmer reads ‘despightful.’ Mr. Upton gives this passage as a proof that our author uses the passive participle in an active sense. The copies all agree. Perhaps the old Duke means to treat him with contempt as well as with severity, and to insinuate that he despises his power, as being able to master it. In this sense, all is right.—JOHNSON.

So in this play:

‘We’ll make foul weather with despised tears.—STEEVENS.

The meaning of this probably is: ‘a boastful display of arms which we despise.’—M. MASON.

Hanmer for ‘despised’ gives ‘despightful;’ Singer, ‘display’d;’ Collier’s ‘Corrector,’ ‘despoiling;’ Warburton ‘disposed;’ Becket ‘despighted,’ according to the Cambridge editors. As Warburton and others amend, so Johnson, Steevens, and Monk Mason retain, this passage on the acceptation of ‘despised’ in its usual sense. But ‘to despise’ in Shakespeare is often not synonymous with ‘contemn,’ but with ‘hate.’

Rosse.

I have words

‘That would be howled out in the desert air

‘Where hearing should not latch them.’

[180 and 181]

‘No mind that’s honest,
‘But in it shares some woe.

‘Let not your ears despise my tongue for ever,
‘Which shall possess them with the heaviest sound
‘That ever yet they heard.’

This news was hateful and fearful, but not contemptible. So, probably, again in *King Lear* :

‘Fairest Cordelia, thou’rt most rich, being poor,
‘Most choice, forsaken, and most loved, despised.’

Act i. sc. i.

Where, as ‘poor’ is the opposite of ‘rich,’ and ‘forsaken’ of ‘chosen,’ so will, naturally, ‘hated’ be the opposite of ‘loved.’ So again in *Othello* (act i. sc. i) :

‘It is too true an evil, gone she is,
‘And, what’s to come of my despised time
‘Is nought but bitterness.’

There was nothing in Brabantio’s mere loss to make life contemptible to him, but much to make it an object of aversion : bitterness is not despicable. ‘Despised arms’ here and below is called ‘detested treason.’ I remember thirty years ago to have heard a peasant in the Midland counties use the word ‘despise’ for ‘take offence against’ or ‘hate,’ thus : ‘I did not do it, but I do not despise you for saying so.’ I then understood him to mean, ‘I bear you no hatred for saying ‘so.’

York. Were I but now the lord of such hot youth,
As when brave Gaunt, thy father and myself,
Rescued, &c.

‘Were I but now the lord.】 This is an emendation of the line to be found in the first four quartos :

‘Were I but now lord of such hot youth.’

‘The’ was added by the first folio, and has been universally but erroneously adopted in all subsequent copies and by all editors and critics. ‘Now’ is disyllabic several times in Shakespeare—thus ‘nowoo;’ and this line is one of the several instances tending to prove the fact. Besides, ‘lord’ here is more appropriate than ‘the lord,’ which conveys the sense of a feudal relationship, not of mere ownership. Similarly we have had in King John—

‘Lord of thy presence and no land beside.’

That is, ‘owner of thy good looks without any land,’ and see King John, act I, sc. I.

‘But now the Lord.】 We must in construction separate ‘but’ from ‘now,’ and connect immediately with ‘lord.’ ‘If I were only (“but”) owner,’ &c.

‘Hot youth.】 ‘Hot,’ by modern usage, suggests excess of temperature, and therefore ‘precipitation and violence.’ It was otherwise in Shakespeare’s age, when high temperature was thought of as a condition of fertility, and when even the word ‘hot-headed’ sometimes indicated a commendable quality. Thus, ‘Even from his childhood they did perceive he ‘was given to be very *hot-headed*, stirring, *wise*, and of a good ‘spirit.’—North’s Plutarch, Themistocles, p. 116.

Bol. He should have found his uncle Gaunt
a father,
To rouse his wrongs, and chase them to the bay.

‘To rouse his wrongs.】 Heath proposed and Collier adopts, ‘wrongers;’ and Delius goes some little way toward justifying him by calling the explanation of M. Mason that ‘wrongs’ means ‘wrongers’ far-fetched. Shakespeare, however, places the abstract for the concrete over and over again. ‘Sin’ means ‘sinners’ (K. John and Hen. VIII.); ‘misery’

means 'wretch' (King Richard III. and Cymbeline); 'trim
'vanities' 'vain dandies' (King Hen. VIII.).

Bol. I am a subject,
And challenge law : attornies are denied me.

'And challenge law,' &c.] The first four quartos give 'And I challenge law.' All subsequent copies and editions except the Cambridge omit 'I.' But it must be observed that all the folios and two late quartos place a semicolon after 'law,' and all subsequent editors a colon, where the first two quartos put only a comma, rightly and indispensably for the right understanding of the passage, which means: 'If I challenge law, attornies are denied me.' 'And' is the old way of writing 'an.' Now to this reading and punctuation 'I' is essential, whereas it was an inconvenient superfluity if the line be understood and punctuated as all editions without exception punctuate it. I would read therefore :

I am a subject ;
An I challenge law, attornies are denied me.

With this articulation and scansion—

An I | chall'nge law | attor|nies are | denied me.
1 2 3 4 5

North. We all have strongly sworn to give him
aid ;
And let him ne'er see joy that breaks that oath.

'And let him ne'er,' &c.] So the third quarto of the seventeenth century amended the first and second quartos of the sixteenth, and the latter amendment has been universally followed by modern editors, although the first three folios printed more correctly 'nev'r.' I would certainly restore the oldest reading :

And let him *never* see joy, that breaks that oath.

'Never' is to be pronounced 'nev'r,' and as such pronunciation is applied to many other words ending in 'er,' it is unadvisable to print 'ne'er.'

York. I do remain as neuter. So, fare you well ;—
Unless you please to enter in the castle,
And there repose you for this night.

'I do remain as neuter. So, fare you well.'] Pope omitted 'so' from the first line. S. Walker made the same suggestion on the ground that the verse contains an extra syllable. This is apparently, but is not actually, a fact. 'Neuter' was pronounced by Shakespeare in this verse 'neutre' or 'neutr.' Similar instances abound in this play. The old reading should stand.

'And there repose you for this night.'] Capell, says Dyce, amended this defective line by—

'And there repose you for this night or so.'

Collier's 'Corrector' reads :

'And there, my lords, repose you for this night.'

The first is rather too mean and awkward ; the second rather too formal on the part of an 'uncle,' whose air is throughout that of a displeased superior, to his nephew. The defective line will, I think, be rightly amended by—

And there *to* repose you for this night.

Or thus :

'And there *you* repose you for this night.'

'There' is a di-syllabic word.

You, too, would naturally and easily be omitted, standing directly under one 'you' and immediately preceding another 'you.'

York. It may be, I will go with you :—but yet I'll
pause ;
For I am loth to break our country's laws.

This redundant first line would be reduced to due proportions by Steevens' suggestion to omit 'with you.' But 'with you' is a phrase not unimportant in itself; and as York has been invited by, 'But we must win your Grace to go with us,' so his reply, 'go with you,' is natural.

There is no necessity for any change if we pronounce and scan thus according to the habits of Shakespearian prosody:

It may | b'y I'll go | with you | : but yet | I'll pause.
 1 2 3 4 5

'Yet' means either 'for the present' or 'although my going is a possibility.'

York. Nor friends, nor foes, to me welcome you are :

Things past redress are now with me past care.

All modern editions which I have seen punctuate—

'Nor friends nor foes, to me welcome you are.'

Both are inconsistent with what I apprehend to be the right interpretation of the passage, and with the only pronunciation of the verse which can render it musical. 'To me' depends not upon 'welcome,' but upon 'nor friends nor foes,' and should be punctuated—

Nor friends nor foes to me, welcome you are.

Dyce prints 'well come,' wrongly, I think. S. Walker, retaining the single word, bids pronounce it 'welcôme.' In favour of this pronunciation he cites five passages, that is, from Nash, Marlow, Peele, Green, and Surrey. Whether all these completely support his view may, I think, be questioned. But, as the word occurs more than three hundred times in Shakespeare's plays, the absence of a single quotation from them exemplifying such a pronunciation suffices to discredit it here. The accent, I believe, is, as usual, on 'wel-' with a pause after 'me.' The trochee so placed, as my ears apprehend it, gives to the measure agreeable variety, and to the

welcome vivacity and emphasis. It is found in this poet elsewhere.

Jackson amends by 'to me you welcome are,' needlessly, if an emphasis be laid on 'me' and then, after a pause, an accent be placed on 'wél.'

SCENE 4.

Sal. Stay yet another day, thou trusty Welshman ;
The King reposeth all his confidence
In thee.

Cap. 'Tis thought, the King is dead ; we will not
stay.

'The King reposeth all his confidence.'] So print Steevens, Malone, Dyce, Collier, and Knight. I learn from the Cambridge edition that (in order to be quit of this seeming excrescence 'in thee') Pope changed 'confidence' to 'trust,' and thus made one perfect verse. Capell inverted the order of the words, thus : 'The King reposeth in thee all his confidence.' Seymour rejects 'all his.' All these changes are wrong : Shakespeare pronounced in one good line—

The King | repo|seth all | his conf|'dence in thee—
1 2 3 4 5

when he wrote—

The King reposeth all his confidence in thee.

Cap. 'Tis thought, the king is dead ; we will not
stay.

The bay trees in our country are all withered,
And meteors fright the fixed stars of heaven ;
The pale-fac'd moon looks bloody on the earth,
And lean-look'd prophets whisper fearful change ;
Rich men look sad, and ruffians dance and leap.

It is observable, that the only prodigious part of the

phenomenon recorded by Walsingham is omitted here. That the bay trees should wither was not unnatural; but we are told that after withering they recovered their verdure. It did not suit Shakespeare's purpose probably to present an image which might suggest cheerfulness and hope in this scene. By the epithet 'pale-faced' I presume that the poet intends to describe the natural and habitual aspect of the moon, and by 'looks bloody on the earth' its present unnatural and transient appearance. That they might possibly have been combined as two conditions of the present scene not mutually irreconcilable seems to be suggested by a passage in Henry IV. pt. I, act v. sc. I:

'How bloodily the sun begins to peer
'Above yon busky hill; the day looks pale
'At his distemperature.'

But there it is the 'day' which looks pale, while the 'sun' appears bloody.

I cannot reconcile myself to three occurrences of the word 'look' in three consecutive lines of the copious Shakespeare, where there appears no reason for repetition. I propose that we should read:

The pale-faced moon looks bloody on the earth,
And lean-*cheeked* prophets whisper fearful change;
Rich men look sad, &c.

'Cheeked' was easily corrupted into 'looked,' with the word 'look' occupying precisely the same place in the following line; 'oo' and 'ee,' too, are frequently interchanged by mistake in the old copies of our author. In the play of Julius Cæsar, Octavius mentions it as a proof of Anthony's bygone heroism, that, when famished, his 'cheek lanked not.' And in Henry V. the poet speaks of 'lank lean cheeks.' While holding steadily to this proposal of 'lean-cheeked,' I still regard with approximate favour '*lean-lanked*,' which has also suggested itself to me.

Cap. These signs forerun the death or fall of kings—

Farewell ; our countrymen are gone and fled,
As well assured, Richard the king is dead.

So read the first quarto, and all the modern editions which I have seen. The other quartos, as well as all the folios, read with manifest defectiveness :

‘ These signs forerun the death of kings.’

But ‘ death or fall ’ is prosaic ; the Captain, too, thought only of the king’s death, as appears by the words ‘ the king is ‘ dead,’ and by two subsequent passages, one of which is—

‘ Our countrymen are gone and fled,
‘ As well assured Richard the king is dead.’

Further, the death of Richard was a becoming and sufficient motive for the dispersion of his Welsh supporters, while his threatened fall, as distinct from his death, could only affect poltroons with the spirit of defection. Hanmer, to remove both faults, proposed ‘ these boding signs.’ ‘ Boding ’ here, however, is a mere expletive. As the traditional reading is that of one copy only, I would certainly read thus :

These signs forerun the death *of all our* kings.

Thus put, the line well follows ‘ The bay trees *in our country* ‘ all are withered,’ and well introduces ‘ *our countrymen* are ‘ gone.’ ‘ Of all our ’ was naturally and easily depraved into ‘ or fall of,’ differing from it only in one letter.

The whole of this dialogue contributes proof that this trusty Welsh Captain was no other than Glendower himself. His learning ‘ in deep concealments ’ sometimes rendered his matchless valour useless to his friends, as here in the cause of Richard, and hereafter in his own cause and that of Percy and Mortimer, for he absented himself from the field at Shrewsbury, ‘ being o’erruled by prophecies.’

ACT III.

SCENE I.

Bol. And sighed my English breath in foreign clouds.

Long altered 'clouds' to 'climes;' but the meaning of the passage is, 'Sighed my breath away *into* the clouds of foreign 'lands.' So we have, 'you breathe these dead news *in* an ear 'dead.'

Bol. This, and much more, much more than twice
all this,
Condemns you to the death:—See them delivered
over
To execution and the hand of death.

We must rid the second verse of a superfluous foot by amending the regulation of the lines, thus:

This and much more, much more than twice all this
Condemns you to the death.—See them *delivered*
Over to execution and the hand of death.

with this pronunciation and scansion in the first line—

Ov'r to | ex'cu|tion and | the hand | of death.

1

2

3

4

5

SCENE 2.

K. Rich. Barkloughly castle call they this at
hand?

Aum. Yea, my lord: how brooks your grace the
air,

After late tossing on the breaking seas?

'Yea, my lord: how brooks your grace the air,'] This line has been variously amended by Pope, Grant, White, and

Keightley to produce another syllable, but I believe that either 'yea' should, by resolution into 'ye-a,' or, less well, 'how,' as elsewhere, be pronounced di-syllabically.

'After late tossing.'] All the old copies give us 'after your late tossing.' Pope omitted 'late' and Steevens 'your,' but the genuine and authentic line is—

After *your* late tossing on the breaking seas.

with this articulation and scansion :

Aft'r your | late toss|ing on | the break|ing seas.

1 2 3 4 5

K. Rich. Dear earth, I do salute thee with my hand,

Though rebels wound thee with their horses' hoofs :
As a long-parted mother with her child
Plays fondly with her tears, and smiles in meeting ;
So, weeping, smiling, greet I thee, my earth.

'As a long-parted mother with her child plays fondly.'] Malone erroneously considers '*with* her child' to follow 'plays fondly,' whereas it follows grammatically 'long-parted.'

'Plays fondly with her tears, and smiles in meeting.'] 'Meeting' has, with the approval of Steevens, been replaced by 'weeping,' because 'weeping' is necessary to supply here a verb, to which 'weeping' in the next line can answer, as 'smiling' responds to 'and smiles.' But he mistakes the construction. 'Smiles' is a substantive ; and the expression 'her tears and smiles' answers to the words 'weeping, smiling,' while 'meeting' is in antithesis to 'long-parted.'

K. Rich. Feed not thy sovereign's foe, my gentle earth,

Nor with thy sweets comfort his rav'nous sense :
But let thy spiders, that suck up thy venom,
And heavy-gaited toads, lie in their way ;

Doing annoyance to the treacherous feet,
Which with usurping steps do trample thee.

‘Their way’] On account of ‘foe’ and ‘his,’ both referring to one person, and because the ‘treacherous feet’ of only one person made ‘usurping steps,’ I would rid the text of ‘their’:

And heavy-gaited toads lie in *the* way.

‘My gentle earth’ means ‘thou gentle soil which art my ‘own possession;’ for ‘earth’ has the signification in our author often of ‘inheritance in land.’ See my note at p. 183.

Car. Fear not, my lord ; that Power, that made
you king,
Hath power to keep you king, in spite of all.
The means that heaven yields must be embrac’d,
And not neglected ; else, if heaven would,
And we will not, heaven’s offer we refuse ;
The proffer’d means of succour and redress.

The last four lines are not in the folios. The first two are punctuated in all modern editions as here, but differently in the old copies.

‘The means that heaven yields must be embraced,] The first four quartos read ‘the means that heavens yield.’ Pope made the amendment ‘heaven yields.’

‘And not neglected ; else, if heaven would,] The old copies give this line thus: ‘And not neglected else heaven ‘would,’ which Pope, to make perfect metre and sense, supplied with ‘if’ before ‘heaven.’ All modern editions follow him. I understand, read, and punctuate differently, thus :

Fear not, my lord : that Power, that made you king,
Hath power to keep you king in spite of all.
The means, *the heavens yield*, must be embraced,
And not neglected : else, *so* heaven would,

And we will not heaven's offer, we refuse
The proffer'd means of succour and redress.

The loss of 'so' after '-se' is far more natural than the omission of 'if' for no assignable reason. The meaning is—'otherwise, if heaven would have it in this way, and we decline heaven's offer, we positively refuse the proffered means of succour.' Theobald proposed in vain the punctuation of the fifth line which I advocate under conditions somewhat more favourable to its admission. It may be observed that the present punctuation gives us a far more 'impotent conclusion' than that which I propose, because it is a mere truism to say, as the existing text says, that if means yielded by heaven are not embraced, heaven's offer is refused. The combination of 'offer' and 'proffer'd' here confirms my reasons for asserting the genuineness of a phrase generally condemned as spurious in King John—'proffer'd offer.' See my note at p. 25.

K. Rich. Discomfortable cousin ! know'st thou not
That, when the searching eye of heaven is hid
Behind the globe, and lights the lower world,
Then thieves and robbers range abroad unseen,
In murders, and in outrage, bloody here ;
But when, from under this terrestrial ball,
He fires the proud tops of the eastern pines,
And darts his light through every guilty hole,
Then murders, treasons, and detested sins,
The cloak of night being pluck'd from off their backs,
Stand bare and naked, trembling at themselves ?
So when this thief, this traitor, Bolingbroke,—
Who all this while hath revell'd in the night,
Whilst we were wand'ring in the antipodes,—
Shall see us rising in our throne the east,
His treasons will sit blushing in his face.

Not able to endure the sight of day,
But, self-affrighted, tremble at his sin.

‘Discomfortable cousin!'] We have here, as often elsewhere, the passive participial adjective of modern times made use of as the active participle. ‘Discomfortable,’ like the Scriptural ‘comfortable,’ but in the opposite sense, means ‘discomforting’; for the word ‘to discomfort’ was used not very rarely in Shakespeare’s age. ‘Thus, ‘He caused the people ‘to assemble, and in the face of the whole city he made an ‘oration, not like a discomforted man, but like one rather ‘that did comfort his sorrowful countrymen for his mischance.’ North’s Plutarch, Paulus Emilius, p. 263.

‘Behind the globe, and lights the lower world,'] Malone tells us that Johnson altered the words of the old copies, ‘that lights the lower world,’ to, ‘and lights the lower world.’ This is not quite correct, for although three quartos and the first folio read, ‘that lights the lower world,’ the quarto of 1598, the second of the four, gives, ‘and lights the lower ‘world.’ Besides, Hanmer, not Johnson, first adopted ‘and,’ and has been followed by Malone, Rann, Collier, Lettsom, and Delius. The change from ‘that’ to ‘and,’ by whomsoever made or adopted, is erroneous. The somewhat awkward position of the relative ‘that’ referring, not to the last substantive, ‘globe,’ but to the more remote antecedent, ‘the eye ‘of heaven,’ is quite common in Shakespeare; while ‘that ‘lights the lower world’ explains and introduces ‘then thieves ‘and robbers range abroad unseen.’ It shows that the thieves range in this lower world because the lower world’s light is hidden.

‘Then thieves and robbers range abroad unseen, In ‘murders, and in outrage, bloody here;'] ‘Bloody’ is the reading substituted by the second quarto and all subsequent old copies, both quarto and folio, for ‘bouldy,’ the reading of the first quarto. Malone, Rann, and Delius adopt that amendment, while Knight and Dyce simply, and Collier hesitatingly, but of his own conjecture, amend the same word by ‘boldly.’ All, however, are wrong. ‘Bouldy’ is not a

misprint, but a genuine word of Shakespeare's age, as appears by the following passage : 'The duke of Albany being thereof 'advertized boldie then took his ships and sailed into Scotland with all convenient speed, as in the Scottish history ye 'maie read more at large.' Holinshed A.D. 1523. I would read, therefore—

When thieves and robbers range abroad unseen,
In murders, and in outrage, *boldy* here.

'In our throne the east.'] That is, I suppose, in England, which lies to the east of Ireland.

The three last lines as given in all the editions which I have seen, without remark on the part of any editor or critic, appear to me inexplicably corrupt. If 'tremble' were right, the lines might consistently run—

His treasons will sit blushing in his face,
Nor able to endure the sight of day,
But self-affrighted, tremble at his sin.

The last line of all, however (the fact is not noticed by the Cambridge editors), although according to the first quarto correct, varies from the following quartos, which give it thus :

But self-affrighted, trembled at his sin.

I apprehend that this may be the true reading, 'trembled' being the passive participle of the transitive verb 'tremble,' which Shakespeare again so uses in the phrase 'a trembling 'contribution,' Hen. VIII. act i. sc. 2. The construction of the three last verses is, 'Blushing will sit his treasons in the 'face of him, unable as he will be to endure the sight of day, 'and affrighted by himself, inasmuch as he is made to tremble 'by his own sins.' 'His face' is taken to be 'the face of *him*,' according to the practice of Shakespeare, who thus often resolves the possessives 'his' or 'theirs' into the personals 'of him' and 'of them' in such a way as to make 'him' or 'them' understood the substantives to some adjectives or participles. So we have 'thy melting tears' (Hen. VI. pt. 3, act i. sc. 4) for

'tears of thee melting;' 'their hungry prey' (Hen. VI. pt. I, act i. sc. 2) for 'the prey of them hungry.'

K. Rich. Not all the water in the rough rude sea
Can wash the balm from an anointed king.

'Can wash the balm from an anointed king.'] This line is an amendment made in the first folio of that which stands thus in the first four quartos :

'Can wash the balm off from an anointed king.'

The folio, however, corrected the error in the quarto, which produced a superfluous foot, wrongly. The right reading certainly is—

'Can wash the balm off from a *nointed* king.'

'To noint' is found in old authors. So, 'This was the cause
'they were alwaies so nastie and sluttish, and they never used
'to bath or noint themselves, saving only at certain daies in
'the yeare, when they were suffered to tast of this refreshing.'
North's Plutarch, Lycurgus, p. 52; and that 'noint' is no
misprint in this passage is proved by one which soon follows
it, thus: 'They were never so careful to combe and brush
'their heads as when they should to the battel, for then they
'did noint themselves with sweete oils.' Ibid. p. 55.

K. Rich. For every man that Bolingbroke hath
press'd,
To lift shrewd steel against our golden crown,
God for his Richard hath in heavenly pay
A glorious angel. Then, if angels fight,
Weak men must fall; for heaven still guards the right.

'That Bolingbroke hath press'd.'] All the old copies read
'that Bolingbroke hath 'prest.' All modern editors read as
does the editor of the quoted text, 'press'd.' But 'prest' and
'pressed' are two distinct words, and they are not even

synonyms. 'Prest' means simply 'ready.' So we have, among many instances, 'But when all things were in readiness to depart, and the army prest to ship and sail away' (ready to take ship and sail away), Cimon had this vision.' North's Plut. Cimon, p. 504, where 'to ship' means 'to take ship.' I would certainly therefore read—

For every man that Bolingbroke hath *prest*
To lift shrewd steel against our golden crown,
God for his Richard hath in heavenly pay
A glorious angel. Then, if angels fight,
Weak men must fall : for heaven still guards the right.

The Cambridge editors and Collier substitute a comma for a semicolon after 'must fall,' injudiciously, it appears to me, for the reasoning is that God has angels in pay for Richard because heaven guards the right.

K. Rich. Welcome, my lord ; how far off lies your power ?

Salis. Nor near, nor further off, my gracious lord,
Than this weak arm.

But Salisbury's power being only his 'weak arm' is positively 'near.' 'Nor near,' therefore, as we should now understand it, is inapplicable. This 'near,' in truth, however, is the comparative of the positive 'near,' and not the positive itself. The same form of comparative occurs in Macbeth :

'The near in blood
The nearer bloody.'—Act ii. sc. 3.

And in this play again below :

'Better far off than near be ne'er the near.'—Act v. sc. 1.

Where the second 'near' is in the comparative, and the first 'near' is in the positive degree. S. Walker, aware as he was in general of the existence and use of this comparative, yet, in common with other critics, overlooked the fact of its

presence here. This line, then, means, 'My power is neither
'nearer nor further off than my own weak right arm.'

Salis. O, call back yesterday, bid time return,
And thou shalt have twelve thousand fighting men !
To-day, to-day, unhappy day, too late,
O'erthrows thy joys, friends, fortune, and thy state ;
For all the Welshmen, hearing thou wert dead,
Are gone to Bolingbroke, dispers'd, and fled.

Aum. Comfort, my liege ; why looks your Grace
so pale ?

K. Rich. But now, the blood of twenty thousand
men

Did triumph in my face, and they are fled ;
And, till so much blood thither come again,
Have I not reason to look pale and dead ?

['O'erthrows thy joys.'] The first four quartos read what
I would restore—

Overthrows thy joys, friends, fortunes, and thy state ;

Shakespeare pronounced over as 'ov'r.' The abbreviation
'ore,' or 'o'er,' was introduced by the editors of the first
folio, and universally adopted since, unnecessarily.

['But now the blood of twenty thousand men'] The
number mentioned by Salisbury is, in the first quarto, twelve
thousand in letters ; the number that Richard says is fled
from his cheeks is, in the first quarto, 20,000 in figures ; so is
it in the second ; while in the third and fourth quartos it is
first given in letters as 'twenty thousand.' It is very im-
probable, indeed, either that Richard should, like Falstaff in
his account of the men in buckram, have added eight thousand
men, or that the men whose blood he had described as flying
from his cheeks were not the very men described by Salisbury
as flying from his standards. The number 'twenty thou-
'sand,' mentioned in the King's next speech, according to

the first four quartos, becomes in subsequent copies 'forty thousand.' So little is accuracy in numbers therefore to be presumed with certainty that I apprehend a mistake here, and think that the line as the poet wrote it ran—

But now the blood of *twelve* thousand men
Did triumph in my face, and they are fled.

'Twelve' is a di-syllabic word here, as I believe it to be also in Henry IV. pt. 1 :—

'By which account,
'Our business valued some twelve days hence,
'Our general forces shall at Bridgnorth meet.'

Act iii. sc. 3.

W before a vowel sometimes constitutes in Shakespeare's prosody a syllable in itself. So in Hen. VI. pt. 3 :—

'I'll follow you, and tell what answer
'Lewis and the lady Bona send to him.'

Act iv. sc. 4.

'Warwick' is in the same play used as a trisyllabic word more than once.

K. Rich. I know, my Uncle York
Hath power enough to serve our turn. But who
Comes here ?

Enter SCROOP.

Scroop. More health and happiness betide my
liege,
Than can my care-tun'd tongue deliver him.

We have here apparently a syllable too much in all the editions. I would therefore regulate the lines anew thus :

K. Rich. I know my Uncle York
Hath power enough to serve our turn. But who
Comes here ?

Enter SCROOP.

Scroop. More health and happiness *betide*
My liege, than can my care tun'd tongue deliver him.

With this articulation and scansion—

My liege, | than can | my care- | tun'd tongue | deliv'r him.
 1 2 3 4 5

This saves the necessity of such emendations as that of Pope, who omitted 'enough.'

Scroop. White-beards have armed their thin and
 hairless scalps
 Against thy majesty ; boys, with women's voices,
 Strive to speak big, and clap their female joints
 In stiff unwieldy arms against thy crown.

The first line contains the words, 'their thin and hairless 'scalps.' If 'thin scalps' means 'scalps having but few hairs,' it is not only an awkward expression, but one inconsistent with 'hairless scalps.' If 'thin scalps' mean 'thin skulls,' then this is contrary to the universal fact that old age thickens bones. If 'thin scalps' mean literally 'scalps attenuated by 'the thinness incident to age,' this is trivial. But, in truth, Shakespeare habitually uses 'thin' in a sense quite different from the modern acceptation of it. 'Thin' in Shakespeare means very commonly 'uncovered,' not 'attenuated.' So in Richard III. :

 'When we both lay in the field,
 'Frozen almost to death, how he did lap me
 'Even in his garments ; and did give himself
 'All thin and naked to the numb-cold night.'

Act ii. sc. i.

Here King Edward's brother is not described as 'emaciated,' but as 'bare and stripped.' So again in *Timon of Athens* the misanthrope advises the courtesans whom disease had made bald thus :

‘Thatch your poor, thin roofs
 ‘With burdens of the dead.’—Act iv. sc. 3.

The thin roof here is not an attenuated roof, but a roof not covered with thatch. So again in King John :

‘We will not line
 ‘His thin bestained cloak ;’

where an alteration has been made in the text by some who read ‘sin-bestained cloak,’ from failure to perceive that ‘thin’ means ‘without covering.’ ‘Their thin and hairless scalps’ therefore is quite consistent ; it means ‘their scalps, which are ‘naked because destitute of hairs.’

K. Rich. Too well, too well, thou tell’st a tale so ill.
 Where is the Earl of Wiltshire ? where is Bagot ?
 What is become of Bushy ? where is Green ?
 That they have let the dangerous enemy
 Measure our confines with such peaceful steps ?

Theobald remarks that within a few lines hence King Richard calls these men, who here appear by the inclusion of Bagot’s name amongst them as *four*, ‘*three* Judases.’ He therefore ingeniously altered ‘where is Bagot ?’ to ‘where’s he ‘got ?’ It may be observed further that Scroop speaks of them as having ‘all lost their heads,’ whereas Bagot had not lost his head. Johnson and Mason think the copies right and the poet wrong : but that the poet should make a mistake about a state of things which he had studiously arranged in framing his plot, and that he should then leave unaltered here his error which he discovered immediately after making it, is unlikely. Hanmer simply erased the words, leaving a mutilated line. Johnson did not like, and Dyce abominates, the expression ‘got ;’ but we may be too nice. ‘Got to’ is the very word by which historians of Shakespeare’s day describe the hurried escape to a place of refuge. See my note below at p. 215. I would read either with Theobald, or, as I think on the whole, less well—

Where is the Earl of Wiltshire? where *become*?
What is become of Bushy? where is Green?

So in Hen. VI. pt. iii., we have—

‘But, inadam, where is Warwick then become?’

Act iii. sc. 4.

So again:

‘I cannot joy until I be resolved

‘Where our right valiant father is become?’

Act ii. sc. i.

‘Where become’ might easily be corrupted into ‘where is
‘Bagot?’ Bagot having been so often mentioned in company
with the other three, and ‘become’ *in this sense* not being
familiar to the transcriber or printer. ‘That they have let,’
&c. follows very naturally the first line, as I suggest it to have
been written.

K. Rich. Oh villains, vipers, damn’d without re-
demption!

Dogs, easily won to fawn on any man!
Snakes, in my heart-blood warm’d, that sting my heart!
Three Judases, each one thrice worse than Judas!
Would they make peace? Terrible Hell make war
Upon their spotted souls for this offence!

‘Dogs easily won to fawn on any man.’] The scansion
is:

Dogs eas’ly won | to fawn | on an|y man.
 1 2 3 4 5

The word ‘easily’ suffers the same slur on its second syllable
in other places.

The two last lines are thus given in all the quartos:

‘Would they make peace? Terrible Hell

‘Make war upon their spotted souls for this!’

The first folio substituted the two lines quoted in the text,
but I suspect strongly this to have been a mere amendment.

In imprecations for gross deeds Shakespeare commonly uses the words 'for this' without further description, such as 'offence.' I think that he wrote here :

Would they make peace? Terrible Hell, *do thou*
Make war upon their spotted souls *for this!*

'Do thou' and 'for this' resemble each other in appearance sufficiently to favour the omission of one.

Scroop. Again uncurse their souls ; their peace is
made
With heads, and not with hands.

'Again uncurse,' as the king had only cursed, means 'in opposition to your curse, now uncurse.'

Scroop. Yea, all of them at Bristol lost their heads.

All three did lose their heads, in fact, at Bristol, according to history. The Earl of Wiltshire's execution, however, is omitted in the Bristol scene of this tragedy. 'Yea' should be 'ay.'

K. Rich. And that small model of the barren earth,
Which serves as paste and cover to our bones.

'Model' in Shakespeare seems to have more than one meaning. It has been interpreted as 'quantity ;' that 'small model of earth' meaning 'that little lump of earth.' Johnson says of this passage, 'A metaphor, not of the most sublime kind, taken from a pie.' But I cannot quite agree. The sublime, we know, sometimes verges on the ridiculous and yet remains sublime ; and I think that there is a sublime irony in this expression in this place.

K. Rich. For heaven's sake, let us sit upon the
ground,

And tell sad stories of the death of kings :—
 How some have been depos'd, some slain in war ;
 Some haunted by the ghosts they have depos'd ;
 Some poison'd by their wives, some sleeping kill'd ;—
 All murder'd.

Pope altered the second 'deposed' to 'dispossessed ;' and Walker has revived the objection to 'depos'd,' suggesting 'deprived' for it. It seems advisable, therefore, to observe, that while Shakespeare unquestionably avoids verbal repetition in general, he also employs it when it serves a good purpose. Here the repetition of the word is effective. To show that the very evils which Royalty has inflicted it is also called on to suffer brings out all the more forcibly the reverses of fortune incident to Royalty ; and this contrast is much aided by the use of the same word to identify the infliction with the suffering.

K. Rich. Allowing him a breath, a little scene
 To monarchize, be fear'd, and kill with looks.

The first line admits of two interpretations—'Allowing him a brief time, and a little stage, to be monarch,' or 'allowing him a few words and a little stage with which to play the monarch.' The word 'breath' may signify either a 'breathing time,' or 'breath to speak with.'

K. Rich. Cover your heads, and mock not flesh
 and blood
 With solemn reverence ; throw away respect,
 Tradition, form, and ceremonious duty,
 For you have but mistook me all this while :
 I live with bread like you, feel want, taste grief,
 Need friends :—Subjected thus,
 How can you say to me—I am a king ?

S. Walker, to supply the wanting foot of the last line but one, proposes to insert 'fear enemies' after 'need friends.'

If two words of Shakespeare's have been omitted in the copies, it may in some cases be possible to recover them through manifest cogencies in the context, excluding all other words but these. But if we resort to new words introducing new ideas, the possibilities of error are multiplied in proportion to the number of new ideas which are compatible with the context. It is barely conceivable that Shakespeare may have of purpose left the verse defective, for it is just possible that the words 'need friends' were, under the present condition of Richard, so full of overwhelming significance that a pause may have been intended to occupy the place of articulate words. But on the whole I think otherwise. Four syllables then are wanting. They may thus be supplied without the suggestion of any new topics :

I live with bread like you ; *like you* feel want,
Taste grief, need friends—*like you*. Subjected thus,
How can you say to me, I am a king ?

It is very likely that these words 'like you' should be thus repeated in passionate and emphatic repudiation of all distinction between king and subject, and that such repeated words should be neglected or omitted in transcription or printing on many accounts—identity and juxtaposition in particular. 'Subjected' contains, I think, the equivocation 'made a subject' and 'made subject to.'

I learn, after so proposing, from the Cambridge Edition that Pope also inserted two repetitions of 'like you' to fill up the imperfect measure of the lines, the first of them after 'feel want ;' but I still prefer the insertion of the first additional 'like you' after 'like you,' for there it was more likely to be omitted in printing than after 'feel want,' as Pope's amendment supposes.

Scroop. Your uncle York hath joined with Boling-
broke ;
And all your northern castles yielded up,

And all your southern gentlemen in arms
Upon his party.

‘Your uncle York hath joined with Bolingbroke.’] All the old copies read, ‘Your uncle York is joined with Bolingbroke,’ which Dyce, Collier, and the Cambridge editors retain. This necessitates an unnatural, and still ineffectual, ellipse of ‘are’ before ‘yielded up.’ ‘Hath,’ however, said by Dyce to have been first proposed by Malone, and by the Cambridge editors attributed to Capell, seems to me wrong. Surely the right line is—

Your uncle York *has* joined with Bolingbroke ;

‘Has’ and ‘is’ in a hurried utterance are scarcely distinguishable, but ‘has’ gives to the three succeeding verses perfect grammatical propriety. Knight erroneously represents ‘hath’ to be the reading of the quartos.

K. Rich. By heaven, I’ll hate him everlastingly,
That bids me be of comfort any more.
Go, to Flint Castle ; there I’ll pine away ;
A king, woe’s slave, shall kingly woe obey.
That power I have, discharge.

‘Go to Flint Castle ;’] The third line, however unobjectionable it may seem, is probably wrong. The command to go to Flint Castle is thrust with unseasonable interruption into the midst of the King’s passionate delivery of his feelings and purposes. His followers to be ‘discharged’ too by his friends were not at Flint Castle, but here, as would appear by the words below, ‘let them hence away.’ It deserves observation at least that the word ‘go’ in this line is spelt ‘go,’ whereas within three lines below, where it is unquestionably the right word, it is spelt ‘goe.’ A final ‘t’ was probably lost in an initial ‘t,’ and the first folio added ‘e’ to the quarto reading when it should have added ‘t.’ I would read :

Got to Flint Castle, there I’ll pine away.

'To get' is the word used over and over again in good prose authors of Shakespeare's age in order to express escape into some place of refuge. So: 'With which tidings the Queen in great plight and heaviness, &c., got herself in all the haste possible with her youngest son and daughter out of the palace of Westminster, in which she then laie, into the sanctuarie.'—Holinshed, A.D. 1483. So again: 'Such as at the first had saved themselves by flying the most of them were gotten with their king into the city.'—North's Plutarch. This use of 'to get' seems to be elliptically derived from its use as a reflexive verb. Thus: 'For the Suevians which are the warlikest people of all Germans had gotten themselves with their goods into wonderful great vallies and bogges.'—North's Plutarch, Jul. Cæsar. Although Johnson has expressed his belief that Shakespeare does not use 'get' in this sense, yet it is quite certain that he does so, for we have in Hen. VI. pt. ii.:

'But if we haply 'scape
'Tis well we may, if not through your neglect,
'We shall to London get.'—Act v. sc. 2.

K. Rich. That power I have, discharge; and let
them go
To ear the land that hath some hope to grow,
For I have none.

'Grow' is active here, as in our common expression, 'the land grows corn,' although without an objective case expressed after it. So in Henry Vaughan the Silurist:

'But now
'I find myself the less the more I grow.'

That is, 'the more I produce.' I learn from the Cambridge Edition that Delius has proposed to read, 'that *have* some hope to grow.' This suggestion, however, has its motive in the supposition that 'grow' must be an intransitive verb; it is not so.

I observe that in the rare cases in which the most hard

sticklers for the readings of the old copies desert them—as all do occasionally—they are apt to leave, just where they ought to adhere to, them.

SCENE 3.

North. Richard, not far from hence, hath hid his head.

York. It would beseem the Lord Northumberland, To say 'King Richard.' Alack the heavy day When such a sacred king should hide his head!

The second verse seems too long by half a foot. Pope, I learn from the Cambridge Edition, reduced the verse to its proper limits by reading, 'Ah! the heavy day.' But the traditional line is right without any change. 'Richard,' as appears by several lines in Shakespeare where the name occurs, is to be pronounced Rich'rd, in one syllable.

North. Your grace mistakes me; only to be brief Left I his title out.

The word 'me,' which is wanting in the old copies, was supplied by Sir T. Hanmer.—STEEVENS.

Rowe, I learn from the Cambridge Edition, added 'me' after 'mistakes;' this emendation has been generally adopted, that is, by Steevens, Malone, Dyce, and Knight; Delius reads 'mistaketh,' too formally. But 'brief' may be a di-syllabic word here, as 'thrice' is below in the phrase 'thy thrice noble cousin,' and as 'proves' is di-syllabic in King Henry VI.:

'Prove it, Henry, and thou shalt be king;' and as Britain is sometimes pronounced 'Beritain.'

York. The time hath been,
Would you have been so brief with him, he would

Have been so brief with you, to shorten you,
For taking so the head, your whole head's length.

‘To shorten you, &c., your whole head's length.'] I remember to have seen the expression ‘shorten by the head’ in an English chronicle (Holinshed) for ‘behead.’ That it was a phrase also used sometimes by Richard the Second is hinted by a passage in Holinshed, if I interpret aright its somewhat obscure language:—‘insomuch, that when he (King Richard) understood it, he spake many sore words against the duke, affirming that he was a wicked man, and worthy to be kept shorter, sith under a colour of doing justice he went about to destroy every honest man.’ A.D. 1388. ‘Kept’ perhaps should be ‘clipt.’ The King soon after this gave orders for the duke's death, and Shakespeare speaks of this death as inflicted by beheading.

‘For taking so the head.'] This phrase is well illustrated by the following passage: ‘Thinking it better by contrarying him a little to disappoint sometime a thing that might have fallen out well for the commonwealth, then giving him the head to suffer him to grow too great.’—North's Plutarch, Aristides, p. 328.

York. Take not, good cousin, further than you should,

Lest you mistake:—The heavens are o'er your head.

Boling. I know it, uncle; and oppose not
Myself against their will.—But who comes here?

‘The heavens are o'er your head.'] In the first two quartos the line ended ‘over our heads;’ in the next two quartos ‘over your heads,’ an ill-advised change. No editor has as yet perfectly restored the oldest reading. I would do so thus:

The heavens are *over our heads*.

‘Over’ is pronounced ‘ov'r.’

‘And oppose not, &c.'] The quartos and the first folio read and arrange thus:

'I know it, uncle, and oppose not myself
'Against their will. But who comes here?'

Pope, I find, reads, 'nor oppose myself;' Capell, 'and will
'not oppose;' Seymour, 'and do not oppose,' or, 'and I not
'oppose;' the last of which Dyce follows. But that the old
copies are right in the words themselves and in their order
is indicated by the following passage: 'P. Munatius, being
'commanded to ward by the triumvirs, called unto the tri-
'bunes of the Commons for their lawful favour and protection;
'but they opposed not themselves against this proceeding,
'but deemed him worthy of this chastisement.'—Holland's
Plinie, booke twenty-one, chap. iii. Probably some trivial
word has been omitted, and we might well read thus:

I know it, uncle, and *I* oppose not
Myself against their will. But who comes here?

'I' was written and printed thus—*i*; such a word was
particularly liable to omission, see page 219.

Percy. The castle royally is mann'd, my lord,
Against thy entrance.

Boling. Royally!

Why, it contains no king.

Percy.

Yes, my good lord.

Here again we might plausibly read thus:

The castle royally is mann'd, my lord,
Against thy entrance.

Royally *is mann'd!*

Why, it contains no king.

Yes, my good lord.

'Is manned' lying immediately under 'is manned' was all
the more liable to omission.

Capell, I learn from the Cambridge Edition, proposes to

read, 'royally—how so?' and Seymour, 'royally—say'st
'thou?'

Boling. Harry Bolingbroke

On both his knees doth kiss King Richard's hand ;
And sends allegiance, and true faith of heart,
To his most royal person : hither come
Even at his feet to lay my arms and power ;
Provided that, my banishment repeal'd,
And lands restored again, be freely granted.

'True faith of heart,'] This phrase confirms the propriety of an amendment which I have made in King John, where I have substituted '*true* love of soul' for 'the love of soul,' see p. 77.

'Hither come,' &c.] 'Harry Bolingbroke' is the same physical personality with 'I,' but, as Harry Bolingbroke is a different grammatical person from 'I,' the possessive pronoun 'my' is inapplicable, and the sudden change of person in the possessive pronoun 'my' before 'arms' after 'his' before 'knees' is abrupt. The right reading is probably—

To his most royal person. Hither come *I*
Even at his feet to lay my arms and power.

We have the same turn of phrase and construction in Julius Cæsar.

'Come I to speak in Cæsar's funeral.'

'Provided that, my banishment repealed, And lands
'restored again, be freely granted.'] This may signify either,
'Provided that my banishment be repealed, and my lands in
'their restoration be granted to me in the most free manner,'
or 'Provided that repeal of my banishment, and restoration
'of my lands, be completely conceded to me.' I incline to the
latter. But that 'freely' applies to the restoration of the lands
only, and not to both the requirements, is suggested by the
words of the same speaker in the third scene of the second act :

'And therefore personally I lay my claim
'To my inheritance of free descent.'

Boling. If not, I'll use the advantage of my power,
And lay the summer's dust with showers of blood
Rained from the wounds of slaughter'd Englishmen :
The which, how far off from the mind of Bolingbroke
It is, such crimson tempest should bedrench
The fresh green lap of fair King Richard's land,
My stooping duty tenderly shall show.

The fourth line, if right, must take this scansion :

The which | how far | off from | the mind | of Bol'ngbroke |
 1 2 3 4 5

Boling. Methinks, King Richard and myself should
meet

With no less terror than the elements
Of fire and water, when their thundering shock
At meeting tears the cloudy cheeks of heaven.
Be he the fire, I'll be the yielding water :
The rage be his, while on the earth I rain
My waters ; on the earth, and not on him.

'While on the earth I rain,' &c.] The quartos read not
'rain,' but 'raigne.' This, however, is not a different reading,
in sense, but a different spelling of the same word, according
to the orthography of the sixteenth century : as is proved by a
passage which singularly illustrates the poet's description here
of 'rain' as an instrument of combative rage and violence.
'Four hundred yeares after there fell a great rage of waters
'and *raigne* which opened the earth.'—North's Plutarch,
Numa, p. 76.

'My waters ; on the earth and not on him.'] The earliest
two quartos place a full-stop after rain, and all the quartos read :

'My water's on the earth and not on him.'

The first folio changed 'my water's' to 'my waters,' without any stop either after 'I raigne' or after 'my waters.' It is evident, therefore, that according to the quartos the sense of the last line is—

'My water *is* on the earth and not on him.'

But this gives a sense, on the whole, I conceive, rather more insipid than that produced by the printing of the folios and the punctuation of Rowe, as shown in the quoted text.

York. See, see, King Richard doth himself appear,
As doth the blushing discontented sun
From out the fiery portal of the east,
When he perceives the envious clouds are bent
To dim his glory, and to stain the track
Of his bright passage to the occident.
Yet looks he like a king : behold, his eye,
As bright as is the eagle's, lightens forth
Controlling majesty. Alack, alack, for woe,
That any harm should stain so fair a show !

'The blushing discontented sun'] 'Discontented' does not mean simply dissatisfied, but charged with feelings of hostility : see my note in *King John* at page 65. The blush is that of anger.

'Yet looks he like a king.'] 'Yet' is a simple adverb of time, not the exceptive conjunction. It means, 'up to this moment.' It continues, and does not in any way take exception to the description of Richard given in the six preceding lines. This interpretation is so far important as it tends to determine the question to what person or persons these ten lines should be assigned. All the old copies indeed give the first six to Bolingbroke, and the last four to York, and are followed by Delius, Collier, and the Cambridge editors. This cannot be right as to Bolingbroke. Dyce assigns the first six to Percy. For such a change I see no reason. Any person friendly to Richard may well have

spoken all: no unfriendly person can have spoken any. The misunderstanding of the word 'yet,' I believe, led to the distribution of the ten lines into two speeches of different speakers. The whole speech is a kind of retort on the part of York upon Bolingbroke's words, 'Mark Richard, how he looks;' by the description of him as anything but crestfallen.

Long after so writing, I learn from the Cambridge Edition that Hanmer first gave all to York. He has been followed by Malone, Rann, and Knight.

North. The King of heaven forbid, our lord the king

Should so with civil and uncivil arms
Be rushed upon! Thy thrice-noble cousin,
Harry Bolingbroke, doth humbly kiss thy hand.

'Thrice' is pronounced here 'ther-ice,' a di-syllabic word. In Shakespeare the letter 'r,' as I have observed, often produces the sound of a vowel between itself and the last preceding consonant. See my note at page 216.

'Kiss thy hand.'] Pope, I learn from the Cambridge Edition, proposes to insert 'no,' and S. Walker 'this,' before 'thy.'

North. And by the honourable tomb he swears,
That stands upon thy royal grandsire's bones;
And by the royalties of both your bloods,
Currents that spring from one most gracious head;
And by the buried hand of warlike Gaunt;
And by the worth and honour of himself,
Comprising all that may be sworn or said.

'And by the buried hand.'] Warburton would amend, and Ritson apologises for, a grand line, the fifth, every word of which is the right one in the right place. Warburton's change, 'and by the warlike hand of buried Gaunt,' is flat in

comparison with it. Shakespeare, in Richard III., with a similar turn of expression, says :

‘ Steeped in the faultless blood of pretty Richard.’

Act i.

not ‘steeped in the blood of pretty, faultless Richard.’ He also in the same play connects ‘warlike’ with the man, not with his limbs :

‘ Nor when thy warlike father, like a child.

‘ Told the sad story of my father’s death.’

Act i. sc. 2.

K. Rich. But e’er the crown he looks for live in
peace,

Ten thousand bloody crowns of mothers’ sons
Shall ill become the flower of England’s face.

‘But ere the crown he looks for live in peace.’] Warburton, not unnaturally dissatisfied with the image of a ‘crown living ‘in peace,’ proposed ‘*light* in peace.’ But his objection to the old reading is disposed of by a passage in Henry IV., where the word ‘live’ cannot possibly be disposed of :

‘ How I came by the crown, O God, forgive,

‘ And grant it may with thee in true peace live.’

‘The flower of England’s face.’] This is interpreted by Warburton as ‘the choicest youth of England,’ an explanation which Johnson eagerly commends. Steevens, on the other hand, considers it to mean ‘the flowery soil of England,’ and he is followed by Malone, Boswell, and Delius. Both renderings are objectionable. The choice youth of England may well be called ‘the flower of England,’ but not well the ‘flower of England’s face,’ for ‘England’s face’ cannot signify ‘England’s youth.’ On the other hand, the flowery soil of England or surface of England is very ill expressed by the flower of that face or surface. Shakespeare certainly means ‘England’s face which is itself a flower,’ as being a beautiful object, and beautiful from the general beauty of its landscape

—consisting of wood, hill, river, dale, mead, cornfield, vegetation, and all other features of its loveliness. We destroy his metaphor, and vitiate his language, by supposing the flower of England's face to signify the floweriness, that is, to allude merely to the flowers upon its surface. Malone would amend the line by substituting 'peace' for 'face,' and Heath by reading 'race' for 'face.' Not emendation, however, but a rectified apprehension of his meaning and imagery, was necessary.

North. The King of heaven forbid our lord the
king
Should so with civil and uncivil arms
Be rushed upon ! Thy thrice-noble cousin
Harry Bolingbroke, &c.

Pope inserted 'no' after 'upon' needlessly. The scansion is—

Be rush'd | upon | thy thur|rice nob|le cousin|
 1 2 3 4 5

See my note at page 216.

North. This swears he, as he is a prince, is just ;
And, as I am a gentleman, I credit him.

'As he is a prince, is just.'] The first two quartos read 'a princess just.' The two next run, 'as he is a prince just.' This cannot be correct, for it leaves the line defective. The first folio amended these readings by 'as he is a prince is just.' This at first sight seems inapplicable. The justice of his claim was not a proper or likely matter for an oath ; and besides, what he swears is completely described in the lines which precede this. But 'just' and 'unjust' mean often simply 'truthful' and 'false,' or 'true' and 'false ;' so in the sense of 'truthful' below :

'Aumerle, thou liest ; his honour is as true,
'In this appeal, as thou art all unjust.
'And, that thou art so, there I throw my gage,

‘To prove it on thee to the extremest point
 ‘Of mortal breathing.’

So again, ‘just’ is used for ‘true to the fact,’ Henry IV.
 pt. ii., act. v. sc. 3:

‘What! is the old king dead?’

‘*Pistol.* As nail in door; the thing I speak is just.’

So again in prose: ‘Considering also that the king whom
 ‘he trusted was so unjust of his word even unto his nearest
 ‘friends and confederates.’—North’s Plutarch, Sylla, p. 465.
 The line, as given by the first quartos, is a misprint, ‘idem
 ‘sonans’ with the right reading, and wrongly corrected in the
 third and fourth quartos. The folio hit, either of purpose or
 by accident, upon the right amendment, so producing a line,
 the sense of which is: ‘This, he swears as a prince, is the
 truth; and as a gentleman, I believe him.’

The Cambridge edition ascribes ‘as a Prince as just’ to
 Seymour.

K. Rich. We do debase ourselves, cousin, do we
 not?

To look so poorly and to speak so fair.

S. Walker altered ‘cousin’ to ‘coz’ for the sake of the
 metre. He has been followed by Dyce and others. The
 change is needless. The articulation and scansion are—

We do | debase | ourselves | cous’n do | we not.
 1 2 3 4 5

K. Rich. Must he lose
 The name of king, o’ God’s name let it go.

‘O’ God’s name.] This amendment by the first folio of
 the words of the first four quartos, ‘a God’s name,’ although
 accepted by all critics, is wrong. We must read:

The name of king, a God’s name let it go.

See my note at pages 156–7.

K. Rich. Or shall we play the wantons with our woes,

And make some pretty match with shedding tears ?
As thus : To drop them still upon one place,
Till they have fretted us a pair of graves
Within the earth ; and therein laid, *there lies*
Two kinsmen, digged their graves with weeping eyes.
Would not this ill do well ?

There is nothing to introduce the words printed in italics. Are they intended to be a part of the narrative ? or are they supposed to be words spoken by some visitor of the graves ? or are they an epitaph ? I incline to read :

And *there inlaid*, '*Here lies*
'Two kinsmen, digged their graves with weeping eyes.'

The word 'inlaid' here would precisely describe the inscription on a brass. It is used in this sense more than once in Shakespeare, as in *Merchant of Venice* :

'Look how the floor of heaven
'Is thick inlaid with patines of bright gold.'

Act v. sc. I.

And again in *Cymbeline* :

'For they are worthy
'To inlay heaven with stars.'—Act v. sc. 5.

The verses so would mean, 'Would not this ill do well, if
'such an epitaph as this were inlaid upon the spot ?'

K. Rich. Uncle give me your hands : nay, dry your eyes ;
Tears show their love, but want their remedies.

That is, 'Tears show love for the persons of sufferers, but
'bring with them no remedies for their sufferings.'

SCENE 4.

Queen. And I could weep, would weeping do me good,

And never borrow any tear of thee.

The old copies all read :

‘And I could sing, would weeping do me good.’

Pope made the amendment.—MALONE.

The amendment is natural, but shallow and unnecessary. Shakespeare probably remembered the classical reply of a mourner to his friend, who remonstrated with him for weeping, ‘because weeping could do him no good.’ ‘Therefore,’ said he, ‘it is that I *do* weep.’ Here the queen virtually gives the same answer in different words, and more strongly, ‘If weeping would do me good I could sing.’ I would certainly read—

And I could *sing*, would weeping do me good.

I find that the Cambridge editors adhere to the old reading, ‘sing ;’ and that Mr. Staunton, instead of altering ‘sing’ into ‘weep,’ as Pope did, changes ‘weeping’ into ‘singing ;’ but this again misses the point of the reply.

Queen. But stay, here come the gardeners.

Thus the line is given in the first quarto. Although, too, the three succeeding quartos read, ‘here cometh the gardeners,’ yet this variation arises probably from an accidental addition of ‘th’ which really belongs to the following word ‘the.’ Still it is observable that the folios, while apparently amending the quartos, retain the objectionable singular number of the verb to the plural subject noun, ‘here comes the gardeners.’ It occurs more than once in Shakespeare, when the plural subject noun follows its verb, that the verb is

singular, as, for instance, unquestionably in the lines close at hand—

There lies
Two kinsmen, digged their graves with weeping eyes.

This is not unnatural, and is a consequence of the manners and times in which ideas throw themselves into words. The verb is in this case uttered when the number of the noun substantive is as yet undeclared, and therefore the singular number as the *first* number (according to the language of the old grammarians) is presumed; and the subsequent utterance of the plural or second number still leaves the singular number of the 'irrevocabile verbum' undisturbed. This is, I believe, an idiomatic peculiarity of some languages. I copy a grammatical annotation made by me on the margin of a Welsh grammar several years ago, applicable to that language. 'It would seem that when the verb precedes the noun substantive, although not a primitive noun, it is put in the singular number often, the noun itself being plural.' But the line of the first quarto is probably right and metrically perfect. 'Stay' is disyllabic often in Shakespeare; so also is 'here,' when they occur separately. The poet, therefore, may have given to each of them, even in this close proximity, the length of one foot.

I learn from the Cambridge edition that Capell inserted 'of this place' after 'gardeners,' and Keightley is content to interpolate 'girl' after 'stay.' No change is necessary, for the reasons which I have given.

Queen. My wretchedness unto a row of pins,
They'll talk of state; for every one doth so
Against a change: woe is forerun with woe.

'They'll talk of state.'] The expression 'they'll talk of state' means 'they will talk sorrowfully of tragical events in high places.' So in the prologue to Henry VIII.:

‘I come no more to make you laugh. Things now,
 ‘That bear a weighty and a serious brow,
 ‘Sad, high, and working, full of state and woe,
 ‘Such noble scenes as make the eye to flow,
 ‘We now present.’

‘State’ and ‘woe’ are in both passages used almost as synonyms: but the passage in Henry VIII. explains the passage here by showing this fact distinctly. Warburton, entirely misapprehending, with most others, the meaning of ‘they’ll talk of state,’ amends the last line by ‘woe is forerun with mocks.’ ‘Woe is forerun with woe’ means ‘woful words usher in woful events,’ as Johnson, in effect, rightly explained.

Gardener. Go thou, and, like an executioner,
 Cut off the heads of too fast-growing sprays,
 That look too lofty in our commonwealth.
 All must be even in our government.

‘Too fast growing sprays.’] The first four quartos give ‘of two fast-growing sprays.’ The first folio amended this by reading ‘too fast-growing sprays.’ But misprints are not most commonly mis-spellings. Shakespeare’s ear would not, I think, have borne ‘too fast’ in this place, so close to ‘too lofty.’

‘The heads of two fast growing sprays that look too lofty.’] The first quarto gives us ‘which look.’ I would restore it. Surely Shakespeare wrote either:

Cut off the heads of *those* fast-growing sprays,
Which look too lofty in our commonwealth.

Or—

Cut off the heads of too fast-growing sprays,
Which look *so* lofty in our commonwealth.

I prefer the latter. ‘To’ was printed instead of ‘so’ (a common mistake), and then was interpreted as bearing the sense of ‘too,’ because ‘too’ was commonly spelled ‘to,’ and

'so' suits even better than 'too' the line which follows:
'All must be even in our government.'

Gardener. You thus employ'd I will go root away
The noisome weeds, which without profit suck
The soil's fertility from wholesome flowers.

'Wholesome flowers.'] It is remarkable that Shakespeare should apply the term 'wholesome' to 'flowers' here no less than to 'herbs' below. But the medicinal practice of the ancients included the use of flowers very largely indeed, and Pliny devotes many pages to the healing qualities of the rose, the lily, the daffodil, and the violet, see *Natural History*, booke 21, ch. 20. The physicians of the sixteenth century, too, made use of the perfume of fruits to help a cure in fever. This circumstance, may possibly explain and justify the reading in the quarto copies of *Henry V.* which tells us of flowers on the death-bed of Falstaff.

1st Servant. Why should we, in the compass of a
pale,
Keep law, and form, and due proportion.
Showing, as in a model, our firm estate
When our sea-walled garden, the whole land,
Is full of weeds?

'Our firm estate.'] This is the reading of the first four quartos and of the first folio; 'our firm state' is the reading of the subsequent folios, which Warburton and Dyce further amend by reading 'a firm state'; Warburton remarks, 'How could he say "our firm estate" when he "immediately subjoins that it was "infirm"?' But Warburton should have observed that the first servant was but echoing his master's metaphor, who had spoken of the 'garden' as 'our commonwealth,' and did not refer in these words to the English kingdom, which his superior had declared to be infirm. S. Walker follows Warburton, but his reason for it, that the word 'our,' occurring four lines above, was the cause

of its repetition here, is farfetched. The line is slightly cumbrous, but in the first quartos 'model' is spelt 'modle,' an orthography which favours the metre by admitting the elision of its second syllable in articulation. But spelt as 'model,' it falls within the law, which I have already once stated, that disyllabic words ending in 'el,' 'en,' or 'er,' become monosyllabic at the poet's will. The articulation and scansion of the last line but one is, I believe—

When ou₁|er sea | wall'd gar₃|den, the | whole land.₅

Gard. Depressed he is already ; and deposed
Tis doubt he will be. Letters came last night
To a dear friend of the good Duke of York's,
That tell black tidings.

The quartos read 'doubt' in the second line ; the folios 'doubted,' which Pope adopts. But the quarto reading is vindicated by a line in this play :

'He is our cousin's cousin, but 'tis doubt
'Whether our cousin come to see his friends.'

'Tis doubt,' however, here means 'tis fear,' as often elsewhere in the writings of Shakespeare's time.

Queen. Oh, I am press'd to death
Through want of speaking !—Thou, old Adam's likeness,
Set to dress this garden, how dares
Thy harsh rude tongue sound this displeasing news ?

'Oh, I am press'd to death.'] Malone rightly referred this expression to the 'peine forte et dure' inflicted on persons who, being arraigned, refused to plead. But I would add that 'pressed to death' is the precise expression through which this punishment is indicated in historical language, as appears

from a passage in Holinshed's Chronicle: 'One Adam Uiniot stood mute, and refused to be tried by his country, and so *'was pressed to death,* as the law in such case appointeth' (A.D. 1327). Modern editions—e.g. those of Dyce and the Cambridge editors, commence a new line at 'Oh, I am pressed!' This appears to me a retrogressive innovation, occasioned probably in part by the deficiency which seems to deform the third line, but itself leaving the last line of the gardener's speech utterly defective, and the second and third lines of the Queen's speech insufferably out of tune.

'Set to dress this garden, how dares.'] All the old copies agree in giving the words as they stand in the text. Malone proposed for the third line, 'set to dress out this garden, say, 'how dares?' thus adding two new words. Steevens proposed, 'set here to dress this garden;' but 'here' before 'this' is superfluous. The old copies may be right, and should be adhered to, as I think, with this articulation and scansion:

Set to | deress | this gar|den how|oo dares.

If any change were to be made, I would read, making 'dress' disyllabic and 'garden' monosyllabic:

Set to dress this garden, how dares *thy tongue*,
Thy harsh rude tongue, sound this unpleasing news?

Gard. Here did she drop a tear; here in this place

I'll set a bank of rue, sour herb of grace:
Rue, even for ruth, here shortly shall be seen,
In the remembrance of a weeping queen.

'Here did she drop a tear.'] 'Fall a tear' is the word in the first quarto; all the other old copies read 'drop a tear.' The first is, I doubt not, the right reading. So in Othello—

'Each drop she falls would prove a crocodile.'

Act iv. sc. I.

I would read accordingly—

Here did she *fall* a tear ; here in this place
I'll set a bank of rue, sour herb of grace.

ACT IV.

SCENE I.

Boling. Call forth Bagot.—Now, Bagot, freely
speak thy mind,

What dost thou know of noble Gloster's death ;
Who wrought it with the king, and who perform'd
The bloody office of his timeless end.

['Call forth Bagot,' &c.] I once proposed, as I find Capell too to have done, the omission of 'thy mind.' But the authentic and traditional line may be genuine with this scansion—

Call forth | Bag't, now |, Bag't, free|ly speak | thy mind.
1 2 3 4 5

['His timeless end.'] As Shakespeare uses 'sightless' always for 'invisible' or 'unsightly,' so he employs 'timeless' for 'untimely,' both here and in Richard III. :

Is not the causer of the timeless deaths
Of these Plantagenets, Henry and Edward,
As blameful as the executioner.—Act. i. sc. 2.

Bagot. In that dead time when Gloster's death was
plotted,

I heard you say, is not my arm of length
That reacheth from the restful English court
As far as Calais to my uncle's head ?

['In that dead time when Gloster's death was plotted.'] The word 'dead' tempts us to the amendment 'dread,' but 'dead time' means 'dismal time,' and Shakespeare seems rather to

delight in placing this metaphorical death in immediate contact with the literal death. Thus we have in King John : 'Thou breath'st these dead news in as dead an ear.' Act. v. sc. 7.

'That reacheth from the restful English court.'] The word 'restful' does not occur in our author's plays elsewhere, nor do I perceive how restfulness was a characteristic distinction of the English court in the days of Richard II. I suspect that Shakespeare wrote the line thus :

That reacheth from the *jestful* English court.

'Jestfulness' was, according to Shakespeare's appreciation, a marked attribute of Richard's court, and surely was so in whatever sense we use the word 'jest.' In Henry IV. pt. i. this court is so described by that king himself :

'The skipping king, he ambled up and down

'With shallow jesters, and rash bavin wits

'Soon brighten'd and soon burn'd,' &c.

So we have in the first part of the contention :

'He claimed the crown, deposed the mirthful king.'

Again, in the first act of this play, the Earl of Norfolk says :

'As gentle and as jocund as to jest,

'Go I to fight : truth hath a quiet breast.'

The letter 'j' in the typography of the ending sixteenth century is identical with the 'i' of the same period, and therefore, with its dot, may easily have misled the compositor's finger, or have been misread in the manuscript before him. The idea of 'restful' Shakespeare expresses by 'easeful' in the lines—

'A threatening cloud,

'That will encounter with our glorious sun

'Ere he attain his *easeful* western bed.'

Hen. VI. pt. iii. act v.

Bagot. Amongst much other talk, that very time,
I heard you say, that you had rather refuse

The offer of a hundred thousand crowns,
Than Bolingbroke's return to England.

‘I heard you say that you had rather refuse.’] I learn from the Cambridge edition that Pope amended this line by reading :

‘I heard you say, you rather had refuse ;’

and Capell by :

‘I heard you say too you had rather refuse.’

I see nothing seriously amiss with the metre of the line, as it stands in the oldest copies and in the text, if articulated and scanned thus :

I heard | you say | that you | had rath'r | refuse.
1 2 3 4 5

‘Than Bolingbroke's return to England.’] Unless we suppose the words ‘had rather’ to govern, by a rather awkward double-faced construction, ‘refuse’ as a verb, and ‘return’ as a substantive, this passage is at variance with probability and with fact. It asserts that Aumerle had stated that he would rather have Bolingbroke return than obtain a hundred thousand pounds. This contradicts the tenor of the whole scene. I believe that the fourth line is wrong. I would read the lines thus :

I heard you say, that you had rather refuse
The offer of a hundred thousand crowns,
Than *Bolingbroke* return to England.

Which in grammar is identical with ‘that rather than Bolingbroke return to England, you would refuse the offer of a hundred thousand crowns.’

Capell, too, amends the last line by reading ‘to have Bolingbroke,’ instead of ‘Bolingbroke's.’ Keightley would read, ‘to see Bolingbroke,’ or ‘see proud Bolingbroke,’ instead of ‘Bolingbroke's.’ My simple emendation of the last line by the change of ‘Bolingbroke's’ to ‘Bolingbroke’ is, I learn

from the same source, identical with the actual reading of the three later folios.

'England' is here a trisyllabic word, as I have already shown of 'tickling' and 'handling,' and as is the case also with 'bootless' in the line of Henry IV. pt. i. :

'Bootless home and weather-beaten back.'

Shakespeare's words are a very loose paraphrase of Holinshed's Henry IV.: 'There was also contained in the 'said bill, that Bagot had heard the Duke of Aumerle say, 'that he had rather than twenty thousand pounds that the 'Duke of Hereford were dead.'

Fitz. I heard thee say, and vauntingly thou spak'st it,

That thou wert cause of noble Gloster's death.
If thou deny'st it, twenty times thou liest,
And I will turn thy falsehood to thy heart,
Where it was forged, with my rapier's point.

Aum. Thou dar'st not, coward, live to see that day.

Fitz. Now, by my soul, I would it were this hour.

Aum. Fitzwater, thou art damn'd to hell for this.

'Thou dar'st not, coward, live to see that day.'] The first answer of Aumerle is given here, as it is to be read in the first quarto. This reading was modified in the three succeeding quartos by the insertion of 'I' after 'live,' and in the first and subsequent folios by the substitution of 'the 'day' for 'that day.' All editors and critics have followed either the first quarto or the folios. I do not doubt, however, but that all err in doing so. As cowardice consists in the excessive or unseasonable fear of death, to say that a man will not dare to live is a strange style of imputing cowardice, even though the object of killing himself certainly be the avoidance of the possibility of another's killing him. On the other hand, the line in the second and two succeeding quartos amounts to this, if not obviously, yet assuredly :

'Thou wilt not dare, coward as thou art, to turn thy rapier's point to my heart, if I am still living when the time arrives for your so doing.' The retort of Fitzwater upon this answer confirms such a reading so interpreted, for it is in effect this : 'You are living at this hour ; and yet, by my soul, I wish 'this hour were the time for my so doing.' 'Coward' is not seldom in Shakespeare a monosyllabic word, as in the line of Cymbeline :

'Cowards father cowards and base things sire base.'

Act iv. sc. 2.

I would therefore confidently read :

Thou dar'st not, coward, *live I to* see that day.

This reading must, I think, have owed its universal rejection mainly to a lack of apprehension no less universal that 'live I' is equivalent here to 'If I live ;' just as, in King John, 'Sir Robert could do well could he get me,' means 'Sir Robert would do well if he could get me.' See note, act i. sc. i. The retort of Aumerle conveyed in the last line here quoted, by its phraseology, I may observe by the way, confirms my amendments of a previous passage in this play, that is,

'Terrible hell, *do thou*

'Make war upon their spotted souls *for this.*'

Percy.

There I throw my gage
To prove it on thee to the extremest point
Of mortal breathing.

'Mortal breathing' is 'breathing the breath of this mortal life.' 'To the extremest point of mortal breathing' is therefore 'to the death in this world.'

Another Lord. I take the earth to the like, for-
sworn Aumerle,

And spur thee on with full as many lies
As may be holla'ed in thy treacherous ear
From sun to sun.

‘I take the earth to the like.>] This is an amendment by the second and all subsequent quartos of the words in the first quarto, ‘I taske the earth to the like,’ to which Malone, Knight, Collier, Delius and Stanton adhere; the Cambridge editors, too, with their usual loyalty to the first quarto;—the latter interpreting it to mean ‘I challenge all the world to ‘the like challenge,’ the others ‘I burden the earth with my ‘gage to the like purpose as Percy, Aumerle, and Fitzwater.’ ‘I take the earth to the like,’ on the other hand, has been explained to signify ‘I dash my glove on the earth to the ‘same purpose,’ the metaphor here being one taken from the hunting-field, where to ‘take earth’ is applied to a fox who goes to ground. Capell substituted for ‘I task the earth to ‘the like’ ‘I task thee to the like,’ which is adopted by Rann, Walker, Lettsom, and I propose the same amendment confidently, which Steevens suggested as a mere possibility, without any reliance on it himself, or acceptance of it by others, and I would read accordingly:

I task *thy heart* to the like, forsworn Aumerle.

I propose this because the very same error of ‘earth’ for ‘heart’ is to be found in all the copies of Cymbeline, where ‘earth-vexing smart’ is, I am sure, given wrongly for ‘heart-vexing smart,’ see my note vol. iii. p. 525. The error of ‘the’ for ‘thy’ is virtually exemplified in the same play, where ‘me’ is given erroneously for ‘my.’ ‘Seize it (the gage) if thou darest’ had been Percy’s last word to Aumerle. ‘I task thy heart to ‘the like’ is, therefore, the first word of the lord who calls upon Aumerle’s courage in precisely the same way. The misprint arises out of a mere slip of the first letter of ‘heart’ from the beginning of the word to the end of it.

Aum. Who sets me else? by heaven, I’ll throw
at all.

I have a thousand spirits in one breast
To answer twenty thousand such as you.

So in King Lear, ‘set less than thou throwest.’

This historical scene, which owes much of its fire and force with some of its unpleasantness to the graphic picture which it presents of one man, Aumerle, matched against many, I apprehend to be differently related by Hall, Grafton, the author of 'La Traïson,' and even Holinshed. According to the three first of these, Fitzwater alone was matched against Aumerle, although forty gages of battle strewed the floor of Parliament. Holinshed, too, says that twenty maintained the treason of Aumerle, but not positively that they maintained it bodily against Aumerle. Walsingham makes no mention of the event.

Shakespeare has also, according to all the authorities, in this scene reversed the chronology of the action. The Duke of Lancaster first seated himself on the throne,—an act which is a principal event in the present scene,—in the parliament called in Richard's name, before his own coronation. These challenges, on the other hand, were given and accepted in a parliament closely following this, but called in Henry IV.'s name after his coronation.

Boling. Repealed he shall be,
And, though mine enemy, restored again
To all his lands and seignories ; when he's returned,
Against Aumerle we will enforce his trial.

['To all his lands and seignories ; when he's returned.'] This is the line of the folio. The four first quartos, too, give us 'when he is returned.' Seymour omits 'lands and' in order to obtain a perfect verse. I suspect the end of the line, where interpolations often occur, and would read, either—

To all his lands and seignories : when he is,
or—

To all his lands and seignories ; *when returned.*
Against Aumerle we will enforce his trial.

'Seignories,' like numerous other words consisting of one short syllable between two which are long, was pronounced in

two syllables by our poet, when his verse called for such an articulation.

Carlisle. That honourable day shall ne'er be seen.
Many a time hath banish'd Norfolk fought
For Jesu Christ in glorious Christian field,
Streaming the ensign of the Christian cross
Against black pagans, Turks, and Saracens,
And, toil'd with works of war, retired himself
To Italy.

There is some incongruity between 'many a time hath
'banished Norfolk fought' and 'toil'd with works of war re-
'tired himself;' for the natural meaning of this would be that
he retired himself many times. I believe that the error lies
in the first line and in the word 'hath.' The poet probably
wrote:

Many a time *the* banish'd Norfolk fought
For Jesu Christ, &c.
And, toiled with works of war, retired himself
To Italy.

The corruption of 'hath' for 'the' is natural; 'the' here
is appropriate, and it adapts the last sentence to the first.
Norfolk has already been styled by Fitzwater 'the banish'd
'Norfolk.'

Pope, I find, felt the incoherence, and amended 'and
'toiled' into 'then toiled.' The change which I have made
involves a more likely error, and effects a complete emenda-
tion.

York. Ascend his throne, descending now from
him,
And long live Henry of that name the fourth.

Such is the reading of the second line in the folios, but all
the quartos give it—'And long live Henry fourth of that
'name.' Dyce adopts the folio reading; as do Steevens,

Malone, Collier, Knight, and Delius. The quarto reading, I doubt not, is correct. Shakespeare chose to make 'fourth' a disyllabic word according to his wont. So in Hen. VI. pt. ii.—

'Henry doth claim the crown from John of Gaunt,
'The fourth son; York claims it from the third.'

Act ii. sc. 2.

I would certainly read :

And long live Henry *fourth of that name*.

The Cambridge editors tacitly adopt the quarto reading, with their usual constancy to the text of the first.

Boling. In God's name, I'll ascend the regal throne.

Car. Marry, God forbid!—

Worst in this royal presence may I speak,
Yet best beseeming me to speak the truth.
Would God, that any in this noble presence
Were enough noble to be upright judge
Of noble Richard.

Historically this claim of the throne on the part of the Duke of Lancaster was made by him before the challenge scene just enacted, and in a different and prior parliament. The following speech of the Bishop of Carlisle, on the other hand, also in defence of Richard, was, according to the main current of authority, (if delivered at all) delivered in the latter parliament, not on the question of his deposition, but on the subsequent question of his committal to prison after Henry's coronation. Lingard indeed represents it otherwise. But he is at variance with Hall, Grafton, and Holinshed, although not with the author of 'La Traïson et Mort.'

'Worst in this royal presence may I speak.'] No commentator seems to have explained this passage. The meaning, however, given by Johnson to this first line may be collected from the emendation of the second line which he suggests, while he refrains from adopting it. It seems to be, 'Although 'I may speak worst of all in this royal company.' This

explanation no subsequent critic disputes. I believe, then, that the first line is by all misunderstood. It is expressly stated in the 'Chronique de la Traïson et Mort de Richart :'
 'Il est verité que l'evesque de Carlisle, lequel estoit de l'ordre
 'de St. Benoist, se leva de son siege et demanda congié de
 'parler. Et quant il ot congié il commenca ainsi.' Then follows an harangue closely resembling so much of this speech of the Bishop of Carlisle in Shakespeare as *follows immediately* these two lines. After considering various interpretations and amendments which have occurred to me, I rest in the conclusion that these two lines are framed to constitute that request for leave to speak alluded to in the 'Chronicle,' and the particular meaning of the first of them is literally this: 'Although I am of the lowest rank in this chamber, allow me to speak.'

'Worst' here means 'lowest in rank and consideration,' as it does elsewhere in Shakespeare often; as, for instance, in Macbeth:

'Now if you have a station in the file,
 'And not in the worst rank of mankind.'

Act iii. sc. i.

And in King Lear:

'To be worst,
 'The lowest, most dejected thing of fortune,
 'Stands still in esperance.'—Act iv. sc. i.

Swift, whose mother was born in a midland county, writes, as I recollect, in his journal to Stella, 'I like to be the worst man in company,' meaning 'the lowest in social rank.' In this very scene Aumerle has analogously used 'best:':

'Excepting one I would he were the best
 'In all this presence, that hath made me so.'

'Bad,' the positive degree of 'worst,' bears the same sense in Henry VI. pt. ii., according to the oldest copies:

'I know I am too bad to be your queen,'
 where the folios give us—

'I know I am too mean to be your queen.'

And again in pt. iii.:

‘Counting myself but bad till I be best.’

‘This royal presence’ I take to mean ‘this presence ‘chamber’ where all were convened, and not any royal person present; for, as Richard was not present, the last thing which the speaker would for a moment have admitted was the presence of royalty. The word ‘presence’ has the same meaning above:

‘Suppose the singing boys musicians,

‘The grass whereon thou treadst the presence strewed;’

which Pope misunderstanding amended by reading ‘the presence floor.’ ‘May I speak?’ means, ‘May I be allowed to address you?’

‘Yet best beseeming me to speak the truth.】

It might be read more grammatically:

Yet best *beseems it* me to speak the truth.

But I do not think it is printed otherwise than as Shakespeare wrote it.—JOHNSON.

Critics all but Johnson seem to shut their eyes to the irregularity of this expression and its doubtful genuineness. Still the amendment which Johnson suggests is not, in fact, so necessary on grammatical grounds as it seemed to Johnson, and as it should have appeared to them in their actual state of knowledge. If indeed any alteration were needed I would read thus:

Worst in this Royal presence may I speak,

It best beseeming me to speak the truth.

A very slight corruption of ‘it’ into ‘yet’ would plainly convert two lines, quite coherent in thought, pertinent in matter, and grammatical in modern expression, into two lines, of which no commentator has ventured to explain the literal meaning. But it is indeed consistent with the usual style of Shakespeare’s age that the line as it now stands should have the meaning of ‘*It* yet best beseeming me to speak the truth: for in the use of the participle absolute it is not uncommon with some authors to omit both ‘it’ and ‘there.’ Thus: ‘And *being*’ (for ‘it being,’ &c.) ‘a solemn custome in Creta that

'the women should be present to see these open sports and sights, Ariadne being present at the games amongst the rest, fell further in love with Theseus.' North's Plutarch, p. 9, Theseus. So again: 'So that it could not or would not for any thing be made one, *being* altogether impossible' (for 'it being altogether impossible') 'to take away all factions, and to make there should be no quarrels nor contentions between both parts.' North's Plutarch, Numa, p. 73.

'Any in this noble presence.'] This, on the other hand, means 'any in this noble company.' One meaning of 'a presence' is 'a company.' Thus: 'comming into a presence there was a man who would not do him reverence.'—North's Plutarch, Lycurgus, p. 50. The passage, therefore, as it stands, is, I little doubt, genuine, with this sense: 'May I speak, who am of the lowest rank in this company, as it still in spite of that ("yet") best beseems me to speak the truth.'

Car. Thieves are not judg'd, but they are by to hear,

Although apparent guilt be seen in them :
 And shall the figure of God's majesty,
 His captain, steward, deputy-elect,
 Anointed, crowned, planted many years,
 Be judg'd by subject and inferior breath,
 And he himself not present ? O, forbid it, God,
 That, in a Christian climate, souls refin'd
 Should show so heinous, black, obscene a deed !

'Although apparent guilt be seen in them.'] 'Apparent, here as elsewhere, is not used in the modern sense of 'seeming,' but in that of 'manifest.'

'Subject and inferior breath.'] S. Walker proposes 'breaths' in the plural, unnecessarily. See above :

'What subject can give sentence on his king ?'

'Should show so heinous, black, obscene a deed.'] 'To show a deed' is not a very natural expression, as applied to

a number of persons who combine to do it, nor can I recall among the numerous occurrences of the word 'show' in Shakespeare one such application of it. Therefore I interpret this passage thus: 'God forbend that persons of refined souls 'should be able to point at so dark and unseemly a deed as 'committed in a Christian country!' The 'refined souls' are the revolted observers and exposers of the black deed, not its agents.

'And he himself not present? O, forbid it, God.'] We may cure this over-long verse by mere change of regulation and orthography. Thus:

And shall the figure of God's majesty,
His captain, steward, deputy elect,
Noointed, crown'd, planted many years, *be judg'd*
By subject and inferior breath, *and he*
Himself not present? O, forbend it, God!

'Noointed' was in the sixteenth century a usual form of the word now invariably written 'anointed.' See my note at page 204, and the passages there quoted.

Car. Prevent, resist it, let it not be so,
Lest child, child's children, cry against you—woe!

This line as it stands must mean, and mean awkwardly, lest the child of the present age, and the children of that child, cry against you 'woe!' To avoid the abruptness of two disconnected subjects in one sentence, Pope suggested and read 'children's children.' This is a smoother expression of the same idea—i.e. lest the third generation should cry 'woe 'on you.' This reading Mr. Dyce has accepted. Malone Collier, Knight, all reject Pope's change, and adhere to 'child, child's children.' But while I agree in disapproving the text, 'child, child's children,' I believe that Shakespeare's real words and forcible imagery may be more effectually recovered by a much slighter alteration than that of Pope. The line should run:

Lest *child's child's* children cry against you—woe!

'Child's child's children' is plainly equivalent to great grandchildren—that is, the *fourth* generation. It carries us, therefore, one generation lower down, with a proportionate accession to the strength of the bishop's warning, by a much slighter deviation from the old copies, whose actual reading is very improbable. Old copies seem to have often made a stumbling-block of the 's' which indicates the genitive case. So in this play we have 'cousins cousin' and 'cousin cousin' in different editions. This reading of 'child's child's children,' proposed by me in the volume published in 1878, of which these pages are a revised reprint, is attributed in the year 1884 by Mr. Kinnear to Mr. Singer—on what grounds, as the Cambridge edition which elsewhere quotes Mr. Singer records no such emendation, I do not know.

Bol. Lords, you that are here under our arrest,
Procure your sureties for your days of answer:—
Little are we beholden to your love, [*To Carlisle*]
And little look'd for at your helping hands.

The first line, which appears for the first time in the second and third quartos, is thus given by both those copies: 'Lords, you that are here are under our arrest.' The first folio altered this to 'Lords, you that herē are under our 'arrest,' and was followed by the second folio; but the third and fourth changed this reading again to 'Lords, you that 'are here under our arrest.' The reading of the quartos has been universally rejected since the time of the first folio, as the reading of the first and second folios has been generally accepted, e.g. by Malone, Dyce, Knight, Collier, and the Cambridge editors. The line, however read, naturally suggests misconstruction, and is, I doubt not, universally misconstrued. No lords have in this scene yet been placed under arrest. The Bishop of Carlisle has been arrested, but he has also been committed to custody for trial: to him therefore the second line is inapplicable, and if the second, then necessarily also the first. 'Under our arrest,' means, then, 'Under the obligation which we have imposed on you

'not to proceed with your challenges to battle immediately.' Bolingbroke has said first, 'These differences shall all rest under gage till Norfolk be repealed,' and again, 'Lords appellants, your differences shall all rest under gage till we assign you to your days of trial.' 'To arrest' signifies, exceptionally, and rarely in Shakespeare, 'to put an authoritative stop to the natural course of any procedure, or the natural function of any organ, or the natural action of any person;' as in the phrase, 'Served a dumb arrest upon his tongue.'

K. Rich. Yet I well remember
The favours of these men : were they not mine ?
Did they not sometime cry, 'All hail !' to me ?
So Judas did to Christ : but he, in twelve,
Found truth in all but one ; I, in twelve thousand,
none.

God save the king !—Will no man say, Amen ?
Am I both priest and clerk ? well then, Amen.
God save the king, although I be not he ;
And yet, amen, if God do think him me.

'Found truth in all but one ; I, in twelve thousand, none.'] The fifth line appears to be quite out of gear. Either 'in all' seems to require 'in none' instead of 'none,' or 'none' to require 'all' instead of 'in all.' The line seems to contain, besides, superfluous syllables. But 'none' is not opposed to 'all but one,' and does not refer to Richard's subjects, but is opposed to 'truth' and signifies 'no truth.' The whole means: 'He found truth in all but one out of twelve ("in twelve in all "but one"), 'I found no truth ("none") in twelve thousand.' The awkward verse, too, just admits of scansion, thus uttered :

Found truth | in all | but one | I in | twelve
1 2 3 4 5
thous'nd none
5

York. To do that office, of thine own good will,
Which tired majesty did make thee offer,—
The resignation of thy state and crown
To Henry Bolingbroke.

K. Rich. Give me the crown :—Here, cousin, seize
the crown ;

Here, on this side, my hand ; on that side, thine.
Now is this golden crown like a deep well,
That owes two buckets filling one another ;
The emptier ever dancing in the air,
The other down, unseen, and full of water :
That bucket down, and full of tears, am I,
Drinking my griefs, whilst you mount up on high.

‘Which tired majesty did make thee offer.’] The right scansion of this line is, according to the ancient orthography of ‘tired,’—

Which ti¹l²erd ma³l⁴jesty⁵l did make | thee offer

The old copy redundantly has ‘here cousin, on this side.’—STEEVENS.

‘Give me the crown :—Here, cousin, seize the crown ;’] So the folio ; but as half a verse is lacking I prefer the reading of the two quartos, pure and simple, which no one yet has accepted, perhaps because all have failed to perceive that the words ‘seize the crown’ did not commence a line, but complete one. Malone transposes words, Singer rejects words, Dyce follows him, others adopt the folio reading.

‘Now is this golden crown like a deep well,’ &c.] Johnson has said that this simile does not accommodate itself to the circumstances. I think, however, that Shakespeare’s simile, rightly printed and rightly apprehended, is not necessarily open to this charge. ‘Emptier’ is not correct. The comparison made must be that between ‘empty’ and ‘full,’ not between ‘more’ and ‘less full ;’ and one bucket must be quite empty. ‘r’ was substituted for ‘d,’ or added to ‘emptie’ by inadvertence. ‘Mount up on high’ must mean, not ‘art ascending on high,’ but ‘art on high,’ for not only is

the bucket which is ascending always full, and does not dance, but so long as either bucket is in motion it is the *ascending* bucket which must be the *full* and the *descending* bucket which must be the *empty* one. We shall see hereafter that one sense in which Shakespeare uses 'to mount,' is 'to stand 'high,' not 'to move towards a high place.' Again, if we do not seize the thought precisely at the moment and at the spot where it is presented, all becomes more and more contradictory as our ideas are more and more distinct. The poet's imagery is to be caught at the moment when the two buckets have reached their destination, and by reason of reaching their destination one has been filled by immersion, the other emptied by the drawer's hand, and then left to dance emptied in the air before its descent.

I would read :

To Henry Bolingbroke.

K. Rich.

Seize the crown here, cousin ;

On this side my hand, *and* on that side *yours*.

Now is this golden crown like a deep well,

That owes two buckets filling one another,

The *emptied* ever dancing in the air,

The other down, unseen, and full of water.

Boling. Are you contented to resign the crown ?

K. Rich. Ay, no ;—no, ay ; for I must nothing be ;
Therefore no no, for I resign to thee.

All the copies and editions print these lines in much the same way, showing at the same time that all the commentators have understood them in the same sense. 'Ay, no ;' is printed together, with 'no, ay' for its antithesis ; each being, in fact, I presume, intended as a self-contradiction ; the first commencing with a negative, which an affirmative immediately gainsays ; the second commencing with an affirmation, which a negative straightway confounds ; and the reason, 'for I must nothing 'be,' is printed, and I presume understood, as a reason applying to both. I would print, as I understand, the passage

differently. 'Ay, no ;' constitutes the whole but self-contradictory answer of Richard. Then he proceeds to reason and explain. 'Not "ay," because I cannot say "ay" (which is 'an affirmative), to that which reduces me to a mere nothing 'or negative : not "no," because I cannot say "no" to that 'which merely carries out my promised and spontaneous resignation.' The 'for I must nothing be' refers merely and solely to 'no ay ;' as the 'therefore, 'for I resign to thee,' refers to 'no, no' merely and solely. 'No' before 'ay' means 'not,' and 'no ay' signifies therefore 'not ay,' and 'no' before 'no' also means 'not,' and means therefore 'not no ;' and neither has the meaning which 'no' in 'ay, no' has—that is, the meaning of a negative answer in and by itself. 'Ay, no,' therefore, should be printed with a colon or full-stop after it ; 'no ay' with only a comma after it ; and there should be no stop at all between 'no' and 'ay,' as there is no stop at all between 'no' and 'no,' the 'no' in both cases being the negative adjective of the accompanying affirmative and negative respectively. Thus :

Ay—no : no 'ay,' for I must nothing be ;
Therefore no 'no,' for I resign to thee.

And not :

'Ay, no ;—no, ay ; for I must nothing be ;
'Therefore no no, for I resign to thee.'

The two lines are equivalent to this : 'I answer "yes—no." I 'say "no" because I cannot by any affirmative expression 'describe a condition which is one of negation and annihilation. 'I say "aye" because I cannot with any negative expression 'meet a proposal to resign when I really resign.'

The first folio punctuates thus, 'Ay, no ; no, ay,' and so, according to the Cambridge list, the second folio. The third folio, 'Ay no ; no, ay : ' the fourth, 'Ay no ; no ay.'

K. Rich. God pardon all oaths, that are broke to
me !
God keep all vows unbroke, are made to thee !

‘God keep all vows unbroke are made to thee.】 This is the folio reading; the two quartos read, ‘vows unbroke that swear to thee.’ Perhaps it gave offence to the editors of the first folio that ‘a vow’ should ‘swear.’ But in Antony and Cleopatra we have a figure of speech, and language in accordance with it, which represents the vow certainly as breaking and perhaps also as swearing itself: ‘Vows that ‘break themselves in swearing.’—Act i. sc. 3. There is the same expression, too, almost, in King John:

‘The truth, thou art unsure
‘To swear, swears only not to be forsworn.’

See my note at pages 45 and 46.

K. Rich. Must I do so? and must I ravel out.
My weaved up follies? Gentle Northumberland.

The scansion of the last line is:

My weav'd | up fol|ly gentl | Northum|berland.
1 2 3 4 5

K. Rich. Nay, all of you, that stand and look upon
me,

Whilst that my wretchedness doth bait myself,—
Though some of you, with Pilate, wash your hands,
Showing an outward pity; yet you Pilates
Have here deliver'd me to my sour cross,
And water cannot wash away your sin.

‘Nay, all of you, that stand and look upon me.】
‘Look upon me’ is an amendment by the folios of the quarto reading ‘look upon,’ which Malone restored and justified. ‘Look upon,’ without ‘me,’ is right. So we have in Hen. VI. pt. iii.—

‘Why stand we like soft-hearted women here,
‘Wailing our losses whiles the fire doth rage,

'And look upon, as if the tragedy
'Were play'd in jest by counterfeiting actors?'

Act ii. sc. 3.

We have already had the like elliptical omission of the noun substantive after the preposition 'between' in King Richard II. See my note at pages 150-151.

But 'nay all of you' is also a substitution by the editors of the folio for 'nay of you,' which is the reading of the quartos. Although Malone and subsequent editors and critics have universally accepted the folio alteration, it is surely wrong. Not all of the bystanders and spectators, but only 'some' of them, as appears by the context, were here spoken to and spoken of, and Richard can never have been intended to call upon 'all' by a vocative case to hear an address clearly made only to the 'some' who were Pilates. The words 'of you' in the first line depend upon 'though some' in the third line, although for the sake of recalling the dependency, they are repeated in the third line with 'though some.' The editors of the folio probably failed to discern both the true construction of the three lines, and also (as elsewhere) the fact that 'nay' is a disyllabic word here, rendering 'all' a metrical superfluity. I would certainly read:

Nay of you, that stand and look *upon*,
Whilst that my wretchedness doth bait myself,
Though some of you with Pilate wash your hands,
Showing an outward pity.

North. My lord,—

K. Rich. No lord of thine, thou haught, insulting
man,

Nor no man's lord ; I have no name, no title,
No, not that name was given me at the font,—
But 'tis usurp'd.

['I have no name, no title, &c., but 'tis usurped.'] All critics have very naturally misunderstood Richard to say that

some one usurped all his names and his titles, and that he had no longer any name therefore, or title. Delius endeavours ineffectually to explain this, in regard to his baptismal name 'Richard,' by observing that being known as King Richard he had his name of Richard taken from him when his title of king was usurped. The Cambridge editors somewhat similarly : 'I have no name which is not usurped. In giving away my kingdom I have given away all that was mine by right of birth. I am no longer the same person who was born and baptized.' Other critics either murmur or are silent in perplexity. But Richard is really intended by the poet to complain that he had not even a Christian name truly, for that he had his Christian name only by an act of usurpation on his own part. His statement is a bitter, ironical allusion to a fact disclosed in the 'Chronicque de la Traïson et Mort,' in which it is stated that the Parliament adjudges 'John of Bordeaux' (according to one MS.) or 'John of London, said to be of Bordeaux' (according to another), 'who is called Richard, King of England,' to a royal prison. In another passage of the same work it is stated that Henry IV. commanded a knight called Peter d'Exton to deliver from this world John of London, who was called Richard, because it was proper that the judgment of Parliament be executed. In truth, the party of Henry IV., in order the better to justify the treatment of Richard II., refused to recognise him as the Richard born at Bordeaux in 1366, and son to the Black Prince and his princess, named Richard after his godfather the Duke of Brittany. They represented Richard II. to be the offspring of the faithless princess and a canon of Bordeaux, and called him accordingly 'John of London.' Richard, then, ironically speaks of his titles and baptismal name as his enemies spoke of them, that is, as *usurped by himself*.

K. Rich. Good king,—great king,—(and yet not greatly good,)

An if my word be sterling yet in England
Let it command a mirror hither straight.

[242 and 597]

‘Good king,—great king,—and yet not greatly good.】 Shakespeare here plays with equivocal words. If Henry were a good and great king, he would be, in the ordinary sense of the phrase, ‘greatly good,’—that is, great as well as good. In another sense he might not be so, for his greatness might be much and his goodness little. This Richard means to say; ‘greatly good’ being equivalent here to ‘very good.’ So, ‘This Phocus was otherwise no great good man, who ‘fancying a young maide, which a bawde kept, &c. &c., got the ‘young maide from the bawd.’ North’s Plutarch, Phocion, p. 767.

‘An if my word be sterling yet in England.】 The earliest two quartos, which contain this scene, give ‘name’ where the later quartos and folios read ‘word,’ and have been followed by modern editors. I believe ‘name’ to be right. ‘Sterling’ is a term which Shakespeare always applies, literally or metaphorically, to the coin of the realm. Richard’s ‘name’ was still on the current coin, although his ‘word’ would be, after his resignation, no longer valid. I would therefore read:

An if my *name* be sterling yet in England,
Let it command a mirror hither straight.

The idea of commanding and asking a thing in the name of a person must have been familiar to Shakespeare. Since so writing, I find that Collier has restored ‘name’ to the text.

Bol. Go some of you, convey him to the Tower.

K. Rich. O, good! ‘Convey?’—conveyers are you all,

That rise thus nimbly by a true king’s fall.

‘To convey’ is ‘to take clandestinely and illegally’ often in Shakespeare; so in *Cymbeline* (act i. sc. 1): ‘that a king’s ‘children should be so conveyed’—i.e. stolen.

Abbot. Before I freely speak my mind herein,
 You shall not only take the sacrament
 To bury mine intents, but to effect
 Whatever I shall happen to devise :—
 I see, your brows are full of discontent,
 Your hearts of sorrow, and your eyes of tears ;
 Come home with me to supper ; I will lay
 A plot, shall show us all a merry day.

‘To bury mine intents, but to effect.′] This line, in all the old copies, runs thus :

‘To bury mine intents, but also to effect.′

Pope first, it seems, omitted ‘also :’ Steevens followed him, as do Dyce and Knight. Malone, Collier, and the Cambridge editors retain the old reading. I think that not authority alone, but good sense too, approves the genuineness of some word like ‘also,’ of which ‘you shall not *only* take the sacrament’ favours the use. Yet ‘also’ mars the measure. I would read :

You shall not only take the sacrament
 To bury mine intents, but *else* to effect
 Whatever I shall happen to devise.

‘Else’ means sometimes ‘besides’ or ‘further,’ and the whole of course means ‘but to effect whatever else I shall happen to ‘devise.’

‘Come home with me to supper ; I will lay A plot,’ &c.] The last two lines are given in all the old copies thus :

‘Come home with me to supper ; I’ll lay a plot,
 ‘Shall show us all a merry day.’

The amendment in the quoted text has been all but universally adopted. But while the old copies are obviously wrong, this change of them is hardly right. It is not the style of Shakespeare. As the author wrote :

‘Post you to London, and you’ll find it so.’

Act iii. sc. 4.

so probably he wrote here :

Come home with me to supper, *and I'll lay*
A plot, shall show us all a merry day.

He habitually expresses a condition by the imperative mood preceding 'and.' Since so proposing, I learn that Pope made the same amendment, adopted by no one but the Cambridge editors.

ACT V.

SCENE I.

K. Rich. Hie thee to France,
And cloister thee in some religious house :
Our holy lives must win a new world's crown,
Which our profane hours here have stricken down.

'Which our profane hours here have stricken down.'] The last two lines mean, I think, 'our holy lives must win a 'heavenly crown, as our profane hours here have forfeited an 'earthly crown.' 'Here' does not refer exclusively to 'our 'profane hours,' but also to 'crown.' They had not yet forfeited, although they had not yet earned, a heavenly crown. But the word 'stricken' is an amendment by the editors of the first folio. The word of the quartos is 'thrown,' which was rejected probably on account of the metre. But although 'stricken' may be unobjectionable in itself, I have little doubt that Shakespeare wrote 'thrown.' 'Here' is a disyllabic word in this verse. We have in this very play a similar couplet which goes very far to prove that 'stricken,' although universally accepted, is wrong ; and also that the crown lost was not that of the 'new world.'

'Had he done so, himself had borne the crown,
'Which waste of idle hours hath quite thrown down.'

Act iv. sc. 4.

I would read therefore:

Which our profane hours here have *thrown* down.
with this articulation and scansion—

Which our | profane | hours he | er have | thrown down.
1 2 3 4 5

Queen. What, is my Richard both in shape and
mind

Transform'd, and weakened? Hath Bolingbroke
Deposed thine intellect? hath he been in thy heart?

The concurrence of 'b' and 'r' in 'Bolingbroke' might make it a word of four syllables by the production of a vowel sound between them thus, 'Bolingbroke.' But the third line is bad in measure if not discordant in thought. The queen has generally asked whether Richard is affected in mind as well as transformed in outward appearance; pursuing this thought she enquires whether Bolingbroke has deposed his intellect and affected his heart in a manner corresponding with the degradation of his intellect. The queen proceeds to contrast a heart thus tamed with that of a dying lion, such as Richard should be.

It is observable that the first quarto gives 'weakened' thus, 'weakned.' It was probably intended by Shakespeare for pronunciation in one syllable, 'weakn'd.' I would therefore thus arrange the three first lines:

What, is my Richard both in shape and mind
Transform'd and weakn'd? Hath Bolingbroke *deposed*
Thine intellect? Hath he ta'en in thy heart?

Pope, I learn from the Cambridge readings, changed 'what' into 'how' in the first line officiously, and 'weakened' into 'weak' in the second line, which he ended after 'deposed.' S. Walker proposes 'weak'd' for 'weakened,' but there is no

such verb as 'to weak' in Shakespeare. Capell inserts 'proud,' Collier and Keightley 'this,' before 'Bolingbroke,' all of which I have shown to be unnecessary alterations.

Queen. The lion, dying, thrusteth forth his paw,
And wounds the earth, if nothing else, with rage
To be o'erpower'd.

Pliny states the same general fact with some particular difference thus: 'It is believed that they bite the earth when dying.'—Holland's Plinie.

K. Rich. The time shall not be many hours of age
More than it is, ere foul sin, gathering head,
Shall break into corruption: Thou shalt think,
Though he divide the realm, and give thee half,
It is too little, helping him to all;
And he shall think, that thou, which know'st the way
To plant unrightful kings, wilt know again,
Being ne'er so little urg'd, another way
To pluck him headlong from the usurpèd throne.
The love of wicked friends converts to fear;
That fear, to hate; and hate turns one, or both,
To worthy danger, and deserved death.

'Gathering head.'] The image of a hostile power collecting armed forces till it breaks out into open war is that generally presented by Shakespeare through the words 'gathering head.' So in Henry VI. pt. i.:

'My lord, my lord, the French have gathered head:
'The Dauphin with one Joan la Pucelle join'd,
'A holy prophetess new risen up,
'Is come with a great power.'—Act i. sc. 4.

So again in Titus Andronicus :

‘Arm, arm, my lords. Rome never had more cause ;
 ‘The Goths have gather’d head, and with a power
 ‘They hither march amain.’—Act i. sc. 4.

Similarly in Cymbeline :

‘We
 ‘Cave here, hunt here, are outlaws, and in time
 ‘May make some stronger head.’

And again in the same play :

‘The powers that he already hath in Gallia
 ‘Will soon be drawn to head, from whence he moves
 ‘His war in Britain.’—Act iii. sc. 5.

But the metaphor *here* seems that of a carbuncle or imposthume, which comes to a head, and having done so, ‘breaks into corruption,’ that is, into a purulent discharge, although I can recollect no other such use of ‘gathering head.’

‘And he shall think.’] The conjunction ‘and,’ without which the metre is deficient, was supplied by Mr. Rowe.’—STEEVENS.

All editions have adopted Rowe’s emendation, but I believe that the right line is :

He *too* shall think that thou, which know’st the way.

The word ‘too,’ occurring in the line and place immediately above, may here, as frequently elsewhere, have occasioned its omission in this line and place standing immediately below.

Although ‘corruption’ is given with the other words in both passages, Collier’s ‘Corrector’ reads for ‘corruption’ ‘convulsion.’

K. Rich. Part us, Northumberland ; I towards the north,

Where shivering cold and sickness pines the clime ;
 My wife to France ; from whence, set forth in pomp,
 She came adorned hither like sweet May,
 Sent back like Hallowmass, or short’st of day.

‘Where shivering cold and sickness,’ &c.] In the fourteenth century the English had some bitter experience of ‘cold and sickness’ in the North, such as Richard himself may have known. ‘About the feast of St. Luke the Evangelist the king went with an army into Scotland, &c. He died of the flux, or, as was said, through excessive cold, which in these quarters in that cold time of the yeare sore afflicted the English people at St. John’s town in Scotland.’—Holinshed, A.D. 1336.

These lines, if not written irregularly according to modern usage, are, in all editions, incorrectly rendered by the punctuation. We could punctuate and understand thus :

My wife to France,—from whence set forth in pomp
She came adorned hither like sweet May,—
Sent back like Hallowmass or short’st of day.

That is, ‘my wife sent back like Hallowmass to France, from which she set forth adorned like May,’ not ‘sent back from whence.’ The participle ‘sent’ may be referred to ‘I towards the North’ as well as to ‘My wife to France.’

Queen. Then whither he goes, thither let me go.

K. Rich. So two, together weeping, make one woe.
Weep thou for me in France, I for thee here ;
Better far off, than—near, be ne’er the near.

So two together weeping make one woe.]. All editors place a period after ‘woe.’ This connects in thought this line with the last preceding line spoken by the queen. But the two are unconnected, and this line in fact logically coheres with that which follows it. ‘In consideration that two (“so two”) weeping at the same time make one woe, do thou weep for me in France when I weep for thee here in England, and we shall be united in woe.’ ‘Together’ refers to time, not to place. It would indeed be absurd that Richard should supply reasons for a course contrary to that which he is recommending. I would therefore punctuate thus :

So two together weeping make one woe,
Weep thou for me in France, I for thee here.

Precisely the same misapprehension of the meaning of the particle 'so' has perpetuated an erroneous punctuation and understanding of a beautiful passage in Henry IV., which the mistake tends to deteriorate. See my note at pt. ii. act. ii. sc. 3.

SCENE 2.

York. You would have thought the very windows
spake,

So many greedy looks of young and old
Through casements darted their desiring eyes
Upon his visage ; and that all the walls,
With painted imag'ry, had said at once,—
'Jesu preserve thee ! welcome, Bolingbroke !'
Whilst he, from one side to the other turning,
Bareheaded, lower than his proud steed's neck,
Bespake them thus,— 'I thank you, countrymen :'
And thus still doing, thus he passed along.

'And that all the walls, With painted imag'ry, had said at
'once.'] 'Had said' is wrong, according to our principles of
writing now ; for, as you would have thought that the windows
'spake,' so also you would have thought that the walls 'said,'
not 'had said.' But even the prose writers of the Elizabethan
age often use the past tenses of the subjunctive mood in a man-
ner which would not now be held permissible. So : 'Pelopidas
'was sent thither carrying no power with him from Thebes,
'little thinking he should have need to have made wars ;
'whereupon he was compelled to take men of the country
'self.'—North, *Plut. Pelop.* p. 300.

'And thus still doing, thus he passed along.'] The two
other occurrences of 'thus' in these two lines have attracted
'thus' into substitution for 'this,' which appears to be more
natural, musical, and expressive. 'Thus' has, I suspect, else-

where been given instead of 'this.' For instance, in Hen. VI. pt. i., 'Bespoke him thus: "contaminated, base, And misbegotten blood,"' for, 'Bespoke him: "This contaminated, "base, And misbegotten blood."'

Although all the copies agree in printing the last verse, too, as does the quoted text, I believe the right line to be, and I would read accordingly:

And *this* still doing, thus he passed along.

York. As in a theatre, the eyes of men,
After a well-graced actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious:
Even so, or with much more contempt, men's eyes
Did scowl on Richard; no man cried, God save him;
No joyful tongue gave him his welcome home:
But dust was thrown upon his sacred head.

'Are idly bent.'] That is, carelessly turned, thrown without attention. This the poet learned by his attendance and practice on the stage.—JOHNSON.

Johnson explains 'idly' aright indeed, although obviously enough; he is followed by Delius; but his exposition only serves to disclose a gross want of harmony in the picture. Eyes carelessly turned do not 'scowl;' eyes which 'scowl' are not 'carelessly turned.' Nor does our poet employ 'bend' for the listless direction of the sight, but for its intense fixture, as in King John—

'Why do you bend such solemn brows on me?'

Nor do those who throw rubbish, as these spectators are said to have done, turn their eyes idly. 'Tedious,' too, is a word conveying in the style of the sixteenth century a meaning much stronger in an offensive sense than now. So in Henry VI. pt. ii.:

'My brain more busy than the labouring spider,
'Weaves tedious snares to trap my enemies.'

Act iii. sc. i.

I felt strongly that Shakespeare did not write 'idly,' and on referring to the first quarto I found that 'idly' is spelt 'ydly,' while 'idly' of a preceding line in this play is spelt 'idlely' in the same quarto copy. Now, as 'y' and 'u' both consist of the same formation in part—for 'u' in the old printing of Shakespeare is a 'v,' and 'y' is also a 'v' with an addition—'u' and 'y' are easily exchanged. The right word is, I little doubt, 'rudely,' which, following the word 'are,' so as to make 'are rvdely,' was not unnaturally corrupted into 'are ydly,' by omission of the second 'r' and the substitution of 'y' for 'v.' 'Are rudely,' too, as written, might easily be misread into 'are idly.' I strongly believe that Shakespeare wrote thus:

As in a theatre the eyes of men,
After a well-graced actor leaves the stage,
Are *rudely* bent on him that enters next,
Thinking his prattle to be tedious.

York. To whose high will we be bound our calm contents.

This line has been variously amended. Capell reads 'bind' instead of 'bound.' Mr. Lettsom, 'bow.' The meaning of the line as it stands is this: 'To the measure of whose 'high will we so limit our requirements as to be contented 'and calm.'

SCENE 3.

Boling. Can no man tell of my unthrifty son?

Enquire at London, 'mongst the taverns there,
For there, they say, he daily doth frequent,
With unrestrained loose companions;
Even such, they say, as stand in narrow lanes,
And beat our watch, and rob our passengers;

While he, young, wanton, and effeminate boy,
Takes on the point of honour, to support
So dissolute a crew.

‘While he, young, wanton, and effeminate boy.】 All the old copies give not ‘while,’ but ‘which.’ Pope substituted ‘while’ for ‘which,’ an emendation adopted by all editions which I have seen, except the Cambridge Edition, which tacitly retains the oldest text. But it was not uncommon in Shakespeare’s age to repeat the antecedent again after the relative in a manner needless or even inconsistent with the now well understood functions of the relative. So, ‘Which ‘we shall not need too curiously to express in our historie, but rather to pass them lightly over.’—North, *Plut. Cimon*, p. 493. So again—‘Of the which some of them were driven ‘away by their citizens, others also put to death.’ *Agesilaus*, p. 613. So again—‘In Persia there is a little bird of the ‘which all the parts of it is excellent good to eate,’ *Artax.* p. 961. ‘Wanton,’ too, is here not an adjective, as it is generally printed, but a substantive. I would read and punctuate:

‘*Which* he, young wanton, and effeminate boy.’

Boling. Thou sheer, immaculate, and silver
fountain,
From whence this stream through muddy passages,
Hath held his current, and defil’d himself!
Thy overflow of good converts to bad;
And thy abundant goodness shall excuse
This deadly blot in thy digressing son.

‘Thy overflow of good converts *to* bad.】 Mr. Theobald would read, ‘converts *the* bad.’—STEEVENS.

The old reading, ‘converts to bad,’ is right, I believe, though Mr. Theobald did not understand it. ‘The overflow of good *in thee* is turned ‘to bad *in thy son*; and that same abundant goodness *in thee* shall excuse ‘his trangression.’—TYRWHITT.

Theobald, as Tyrwhitt says, did not quite understand this passage, and so changed a word. But Tyrwhitt himself also

failed, I think, fully to understand it when he thought that 'overflow of good' meant 'overflow' (in the sense of 'abundance') 'of good *in* York,' and that the same 'abundant good' in him should excuse his son's transgression. The 'overflow of good' is his son, whose natural good disposition consists in what has overflowed from the fountain York, which good overflowing, by holding its current through muddy passages, has become bad. This bad is, however, excused by the goodness which still abounds in the fountain itself. It is necessary to hold clearly a distinction between the 'overflow of good,' which is literally that which has 'flowed over' and become bad, and that 'abundant goodness' which is still in the fountain, and atones 'for the overflow' which has become 'bad.' 'Convert' is a neuter verb also in the line above:

'The love of wicked men converts to fear,

'That fear to hate.'—Act v. sc. I.

The third and fourth quartos read 'hal'd'—i.e., I suppose, 'haled his current.' Long, I find, suggested for 'converts to bad' 'covers the bad,' wrongly.

Aum. Unto my mother's prayers, I bend my knee.
[*Kneels.*

York. Against them both, my true joints bended be.
[*Kneels.*

Ill mayst thou thrive, if thou grant any grace!

Duch. Pleads he in earnest? look upon his face;
His eyes do drop no tears, his prayers are in jest;
His words come from his mouth, ours from our breast:
He prays but faintly, and would be denied;
We pray with heart, and soul, and all beside:
His weary joints would gladly rise, I know;
Our knees shall kneel till to the ground they grow.

'His eyes do drop no tears, his prayers are in jest.' In order to reduce this line to its proper length, Pope amended it by the omission of 'do.' Capell, for the same purpose probably, ejected 'in' before 'jest,' in which S. Walker con-

curs, and Dyce has followed him. The line indeed is wrong, though given so in all the old copies ; but I would read :

His eyes do drop no tears, his *prayer's* in jest.

The prayer in jest is probably the prayer last uttered, 'Ill 'mayst thou thrive if thou grant any grace.' 'Prayer,' too, in a general sense, is absolutely as apt, and relatively as probable, here as 'prayers ;' and it is the right reading, although now supplanted by 'prayers,' in the last line of the next to be quoted passage. But as 'prayers' occurs frequently hereafter, the word here was mistaken probably for the same—i.e. the plural—whereas it was, in fact, the nominative singular and the copula abbreviated. This mistake led to an interpolation of 'are,' in order to give a verb to the nominative case 'prayers,' at the cost of the metre.

'Our knees shall kneel till to the ground they grow.'] This line is given by the folios and fifth quarto as in the quoted text ; but the first four quartos read, 'Our knees still kneel.' This is clearly wrong, for so did York's knees still kneel, in consistency with the desire to arise. But I believe that the amendment made by the editors of the first folio, and adopted by those of the other folios and by all subsequent editors, is not the right one ; for here again 'shall kneel' gives no proof of their spontaneous impulse to kneel, and therefore conveys no opposition to 'his weary joints would gladly rise.' But 'will kneel' is precisely opposed in this respect to 'would gladly rise.' I would read therefore :

Our knees *will* kneel till to the ground they grow.

'Still' is a more probable corruption of 'will' after 'knees' with its final 's' than of 'shall,' and '*till*' is misprinted for 'will' after 'but,' to the utter confusion of the text in Henry V. See vol. ii. pp. 40-41.

Duch. His prayers are full of false hypocrisy ;
Ours, of true zeal and deep integrity.
Our prayers do outpray his ; then let them have
That mercy, which true prayers ought to have.

‘Then let them have.】 The word ‘crave’ occurred to myself, as it had done to Pope and to S. Walker, in substitution for ‘have;’ also, as it did to S. Walker and not to Pope, in substitution for the ‘have’ of the second line, rather than the first, because I knew no instance of ‘to crave’ as meaning ‘to obtain by asking’—a signification which in the first line it would require. But, in the first place, I see no sufficient reason for considering ‘prayers’ in the last line, as does S. Walker, to signify persons praying. ‘Prayers,’ that is, ‘forms of praying,’ is pronounced by Shakespeare in two syllables no less than is ‘prayers’ in the sense of ‘persons praying.’ So

‘A book of prayers on their pillow lay.’

Rich. III. act iv. sc. 3.

‘With earnest prayers all to that effect.’—Act ii. sc. 2.

Besides, in truth, ‘prayer,’ being the reading of the first four quartos, and not ‘prayers,’ is the right word here: and I would restore therefore:

Then let them have

That mercy which true *prayer* ought to have.

In the second place, on the whole I believe ‘have’ to be right in both verses, and ‘crave’ wrong in either. First, ‘have’ in the second line is more suited to the argument, which is simply this: ‘Let our prayers, which are true prayers, obtain the allowance to which true prayers are entitled, because they are true prayers.’ There is no reason in the expostulation, ‘Let our prayers meet with the mercy which true prayers ought to ask for.’ Secondly, there are several instances in Shakespeare of the closing distich terminating in each of its verses with the same word. See my note, page 30.

Duch. Say—Pardon, king; let pity teach thee how:
The word is short, but not so short as sweet;
No word like, pardon, for kings’ mouths so meet.

I would read, rather than leave the grammatical barbarism
'so meet like pardon :'

No word like 'pardon' for kings' mouths *to* meet.

This removes the grammatical and the phonetic discords
both at once. 'To meet' in Shakespeare sometimes means
'to find,' 'to hit upon.' So in *Timon of Athens* :

'Then do we sin against our own estate,

'When we may profit meet, and come too late.'

Act v. sc. i.

This is the chief colloquial meaning of 'meet' in Pem-
brokeshire now. 'To' and 'so' are not rarely interchanged by
error. See my note at page 119.

Boling. Uncle, farewell,—and cousin too, adieu :
Your mother well hath pray'd, and prove you true.

'And, cousin, too, adieu.'] All the old copies but the late
quarto of 1534 read 'and cousin, adieu.' Theobald added
'too,' which has been generally followed ; but Dyce, in accord-
ance with the emendation of Collier's 'Corrector,' reads 'cousin
mine, adieu.' This seems to me too endearing, even were
change necessary ; but perhaps no addition to the old copies is
necessary. 'Adieu' is capable of resolution into three syllables.
Were it otherwise, 'and cousin, *now* adieu' appears to me not
less likely, nor less significant, than 'and, cousin too, adieu.'
Possibly the last line should be, at least in signification :

Your mother well hath pray'd, *an* prove you true.

'And' often occurs in the old copies either as a corruption of
'an,' or as its representative, and such a condition would be
very seasonably added here.

SCENE 4.

Exton. Didst thou not mark the king, what words
he spake ?

'Have I no friend will rid me of this living fear ?'

Surely the line should run :

Have I no friend *will rid this living fear?*

‘Rid’ has the same meaning and construction ten lines below again, that is, ‘get rid of :’

‘Come, let us go ;

‘I am the king’s friend, and will rid his foe.’

So again in Henry VI. part 3 :

‘Deathsmen, you have rid this sweet young prince.’

Holinshed, too, speaks of ‘ridding the woods’ for cutting the woods down.

SCENE 5.

K. Rich. I have been studying how I may compare.
This prison, where I live, unto the world :
And, for because the world is populous,
And here is not a creature but myself,
I cannot do it ;—yet I’ll hammer it out.

‘And for because the world is populous.’] The expression ‘for because,’ where we should now say ‘because,’ I have explained. See my note at page 35.

‘Yet I’ll hammer it out.’] The first folio altered this reading of the four first quartos to ‘hammer’t out.’ Three folios, I learn from the Cambridge edition, follow it. Pope reads, ‘hammer on’t.’ No change is necessary. ‘I Hammer’ is in the prosody of Shakespeare a monosyllabic or disyllabic as the poet chooses—that is, either ‘hammer’ or ‘hammr.’

K. Rich. My brain I’ll prove the female to my soul,
My soul, the father : and these two beget
A generation of still-breeding thoughts,
And these same thoughts people this little world ;
In humours, like the people of this world,
For no thought is contented.

The first three lines seem to have been misunderstood as descriptive of the intellectual instruments by which King Richard would 'hammer it out,' whereas they actually describe the intellectual argument which is to be hammered out. Hanmer, apparently under this misapprehension, changed 'I'll prove' into 'shall prove,' and Keightley into 'will prove,' both interpreting, as it would seem, 'prove' into 'turn out to be.' But the meaning is 'I will show by argument that my brain is female, my soul male; and that by their union they produce a population equal to that of the world.'

'Like the people of this world.'] I would read:

In humours like the people of *the* world.

Clearly, the poet is comparing 'his prison,' which he calls 'this little world,' with the world at large, which he entitles 'the world.' The opening lines are:

'I have been studying how I may compare
'This prison where I live unto the world.'

The repetition, then, of 'this world' in the second line tends to confound the distinction which is essential to a comparison between 'the world' and 'this world,' which is 'this prison.' Malone, indeed, expressly understands 'this little world' to mean the king's own frame. But such an interpretation, while quite consistent with Shakespeare's general phraseology, destroys the relevancy of the reasoning here, all of which is instituted to compare 'this prison' to 'the world.' The repetition of 'this' is all the more easily accounted for as occurring in the very same foot as 'this' in the line above it.

K. Rich.

The better sort,—

As thoughts of things divine,—are intermix'd
With scruples, and do set the word itself
Against the word:

As thus, 'Come,—little ones;' and then again,—
'It is as hard to come, as for a camel
'To thread the postern of a needle's eye.'

‘Against the word.】 The folio reads for ‘set the word itself against the word,’ ‘the faith itself against the faith.’ We might compound from the variation of the two copies a perfect line:

And do set the word itself
Against the word, *the faith against the faith* :
As thus, &c.

‘And then again.】 ‘Again,’ in the last line but two, signifies here, as often elsewhere in Shakespeare, ‘on the other hand.’

‘Of a needle’s eye.’ This line is given in the two first quartos thus :

‘To thread the postern of a small needle’s eye.’

The first folio altered this by omitting ‘small,’ doubtless in accordance with the supposed exigencies of the metre ; and in this is followed, I believe, by all subsequent editors but Collier. ‘Needles’ is certainly a monosyllabic word, according to a liberty which Shakespeare allows himself very often elsewhere not only in regard to ‘needle,’ but also in regard to other words similarly ending in ‘le,’ such as ‘noble’ and ‘gentle.’ S. Walker, followed by Dyce, introduces the word ‘neeld’ here, saying, ‘I do not understand how “needle” can be monosyllabized.’ I do not share his difficulty ; the process may be illustrated by the French pronunciation of words like ‘noble,’ ‘simple,’ ‘comble,’ and ‘faible,’ and it may be confirmed by—

‘I’ll pamper thee, and dandle thee like a baby.’

Hen. VI. pt. iii. act i. sc. 3.

I would certainly revert to :

To thread the postern of a *small* needle’s eye.

K. Rich. Thoughts tending to ambition, they do
plot

Unlikely wonders : how these vain weak nails
May tear a passage through the flinty ribs

Of this hard world, my ragged prison walls ;
And, for they can not, die in their own pride.

‘And for they can not, die in their own pride.’] Delius, in explaining these last lines, points out that ‘they can not,’ and ‘die in their own pride’ refer, both of them, not to ‘weak nails,’ but to ‘thoughts.’ Surely he errs. ‘For they can not’ means ‘because these nails can not,’ and ‘die in their own pride’ means ‘the thoughts die in their own pride.’ The thoughts plot work for the nails, and because the nails are not equal to it, the thoughts perish in their pride.

K. Rich. Thoughts tending to content, flatter themselves,—

That they are not the first of fortune’s slaves,
Nor shall not be the last ; like silly beggars,
Who, sitting in the stocks, refuge their shame,—
That many have, and others must sit there :
And in this thought they find a kind of ease.

‘Thoughts tending to content, flatter themselves.’] We must reconcile the reference to ‘thoughts tending to content’ with the assertion made twice over that ‘no thought is contented,’ by distinguishing between ‘tendencies’ and ‘actual effects.’ The ‘tendencies’ only realise a ‘kind of ease,’ such as the poet estimates at something less than ‘contentment.’

‘Refuge their shame.’] ‘Refuge ;’ so all the editors in accordance with the first folio and the first three quartos. Now there is no instance in Shakespeare of ‘to refuge’ in the sense of ‘giving refuge to,’ or indeed in any sense, and it is by no means impossible that Dryden may have relied on this very single instance as authorising him to employ it as a verb in this sense. The quarto of 1615, be it observed, prints ‘refnuge,’ which may be a misprint for ‘renege’ as naturally as for ‘refuge.’ Shakespeare seems to have twice used ‘renege’ in precisely the sense here required for ‘disclaim’ or ‘deny.’ But the right reading I believe to be ‘refuse,’ in the sense of ‘disavow,’ as in *Romeo and Juliet* :

‘Deny thy father and refuse thy name.’

Act ii. sc. 2.

And again in King John :

‘My brother might not claim him, nor your father,

‘Being none of his, refuse him.’—Act i. sc. 1.

So again in Othello, Emilia, speaking to Cassio of his dismissal, says :

‘In wholesome wisdom he might not but refuse you,’

Act iii. sc. 1.

i.e. ‘get rid of you’ (act iii. sc. 1). So, too, in prose : ‘When ‘the duke of Somerset heard these newes, he without delay ‘refused’ (that is, left, or disclaimed) ‘king Edward, and rode ‘in poste to his kinsman, King Henry the sixte.’ 1st yere of Kyng Edward, pt. iiii. Hall. In all these passages ‘refuse’ means ‘attempt to rid oneself of something which is already ‘attached to one.’ The sense in all precisely corresponds with that which would here be suitable, ‘to disclaim that ‘which apparently belongs to them.’ That which is offered and appointed to one put in the stocks is pre-eminently humiliation and shame, and this is a portion and lot *refused* by the entertainment of thoughts such as the poet describes. I would read, therefore :

Who sitting in the stocks *refuse* their shame,

That many have, and others must sit there.

‘That’ commonly in Shakespeare means ‘because.’

Some time after making this amendment I learned from the Cambridge list of readings that the fifth quarto actually, although not following nor followed by any folio, reads, ‘refuse that shame.’ This, in the main point, confirms my conjecture. I believe ‘refuse’ to be right, and ‘that’ wrong, for that ‘their shame’ is a correct expression according to Shakespeare’s usage is shown by my quotation from Romeo and Juliet, where the possessive pronoun is used. The substitution of ‘that’ for ‘their’ may have arisen out of the misapprehension that the following ‘that’ is a relative.

‘That many have, and others must sit there.】 This anomalous combination of the auxiliary verb ‘have’ as a sign of the past tense with ‘sit’ in the present tense is illustrated by a similar phrase in Hen. VIII., ‘That am, have, and will be.’—Act. iii. sc. 2 ; where see my note, vol. iii. p. 281.

K. Rich. Sometimes am I king ;
 Then treasons make me wish myself a beggar,
 And so I am : then crushing penury
 Persuades me I was better when a king ;
 Then am I king’d again : and, by-and-by,
 Think that I am unking’d by Bolingbroke,
 And straight am nothing :—But, whate’er I am,
 Nor I, nor any man, that but man is,
 With nothing shall be pleas’d, till he be eas’d
 With being nothing.

In the three phrases, ‘straight am nothing,’ ‘with nothing shall be pleased,’ and, ‘with being nothing,’ ‘nothing’ must be interpreted in three different senses. ‘Nothing’ means in the first combination ‘a thing of no importance ;’ in the second phrase ‘nothing’ means ‘anything ;’ and in the third ‘nothing’ means literally ‘nothing’—i.e. annihilated.

‘But whate’er I am.】 ‘Be,’ the reading of the early quartos, which the folio supplanted by ‘am,’ I would restore thus :

And straight am nothing. But, whate’er I *be*.

‘With nothing shall be pleased.】 Mr. Keightley, I learn from the Cambridge edition, proposes ‘with anything shall be pleased.’ ‘With *a thing* shall be pleased’ would be better. But no change is advisable.

K. Rich. And here have I the daintiness of ear,
 To check time broke in a disordered string.

‘Check’ is the reading of the earliest quartos. The folios

substituted for 'to check' 'to hear,' in the sense, I suppose, of 'discover by hearing,' detrimentally. Mr. Lettsom, I learn from Dyce's note, introduces 'at' before 'time.' But the entire line of the quartos I believe to be correct. 'To check' in Shakespeare is a transitive verb frequently, used without any preposition. 'To check time broke' means 'to rebuke 'the breaking of time.' So we have in *Cymbeline*:

'Is not
'This nobler than attending for a check?'

Act iii. sc. 3.

That is, 'than giving our attendance and getting as our 'recompense a rebuke.'

K. Rich. I wasted time, and now doth time waste me.

For now hath time made me his numb'ring clock.

If 'numbering' means indicating the number of the divisions of time, according to modern phraseology, 'numbering 'clock' is a tautological phrase. But possibly 'numbering' may mean 'striking the time by a number of strokes.' Our modern word 'clock' is in its Teutonic origin an elliptical expression for a 'bell which tells hours and other parts of time;' and in Shakespeare's day probably, the primary signification of 'clock'—that is, 'bell'—predominated over its signification of an instrument to indicate the progress of time. So in *Henry IV.*, act i. sc. 1. 'Clocks' are contrasted with 'the 'tongues of bawds.' The earliest meaning, however, of 'clock' is to be found in the Cymro-Britannic language. 'Clock,' in this language, as 'glocke' in German, signifies, indeed, a bell; but in the former it is apparently identical with the word 'clog,' which means a 'detached piece of rock.' Such fragments were capable of application, and were accordingly made use of, as bells for chapels and churches, and more than one such was within the last twenty years to be seen at Sir (or St.) Gawan's Chapel on the coast of Pembrokeshire.

Perhaps the line in *Henry V.*—

[265 and 266]

‘The clocks do toll,
 ‘And the third hour of misty morning nam’d,
 which has occasioned reasonable perplexity, and provoked
 several amendments, should run—

‘The clocks do toll,
 ‘And the third hour of misty morning *number*.

K. Rich. My thoughts are minutes; and, with
 sighs, they jar
 Their watches on to mine eyes, the outward watch,
 Whereto my finger, like a dial’s point,
 Is pointing still, in cleansing them from tears.
 Now, sir, the sound, that tells what hour it is,
 Are clamorous groans, that strike upon my heart,
 Which is the bell: So sighs, and tears, and groans,
 Show minutes, times, and hours.

‘So sighs, and tears, and groans’ here appearing as three
 signs, naturally introduce the presumption that there are
 three things signified, by ‘minutes, times, and hours.’ But
 a closer review of the passage shows that the two signs, the
 ‘sigh and the tear,’ indicate but one measure of time, ‘the
 ‘minute;’ while ‘the groan’ gave notice of the ‘hour.’
 ‘Thoughts’ are the invisible analogues of the ‘minutes.’
 ‘Sighs’ are the outward representatives of the ‘minutes,’ but
 are accompanied by accessory visible symbols which are
 ‘tears.’ ‘Groans’ outwardly represent the ‘hours.’

The first four quartos and first folio read the second line
 either—

‘Their watches on unto mine eyes the outward watch;’
 or, by a manifest misprint—

‘There watches on unto mine eyes the outward watch.’
 The other folios read:

‘Their watches to mine eyes the outward watch.’
 Johnson thought this passage corrupt, and after proposing,

‘with no great confidence,’ for the second line, ‘Their watches on ; mine eyes the outward watch ;’ proceeds to explain that ‘watches’ (as I understand him) signify quantities of time, and ‘watch’ an instrument measuring time. But this doubtful explanation costs us an amendment which, besides altering the authentic text, cuts out an important part of the description, the omission of which falsifies the final affirmation that sighs *show* the time. Steevens professes himself unable to throw light on the passage, and proffers with some show of incredulity the partial explanation that the outward watch means a figure ‘habited like a watchman, with “watch” written on ‘its forehead, placed above the dial-plate.’ Henley is satisfied with the passage as genuine throughout. He considers that the king likens sighs to the jarring of the pendulum, which watches or numbers the seconds, marking also their progress in minutes on the dial of the outward watch, to which the king likens his eyes. But I do not perceive how the sighs corresponding with the sways of the pendulum mark the progress of minutes ; nor how minutes jar with seconds ; nor how seconds form any part of the comparison in the text. Nares quoted by Dyce, too, thinks all quite clear on the understanding that thoughts tick their periods (that is, the periods of minutes, as it appears) on to the king’s eyes. Knight, too, considers that thoughts tick their watches on to the king’s eyes. Collier, after observing that the commentators had despaired of extracting sense from the passage, disavows all pretensions to understand it. I think all the attempted explanations unsatisfactory.

Let us separate what is plain and express from what is uncertain or unknown in the comparison as it stands in the old copies. The king is the clock. His eyes are the outward watch ; his finger is the dial’s point pointing to the outward watch ; his sighs are the instruments or acts, with which, or through which, the clock jars the ‘watches’ of the minutes on unto the outward watch. His heart is the bell of the clock ; his groans are sounds that tell the hour. All this is expressly stated. But what ‘their watches’ (i.e. watches of the minutes, called in King John ‘watchful minutes,’ probably,) are in the

clock, and by what represented in the King, does not appear. On the other hand, what part or act of the clock the King's sighs represent does not expressly appear, nor what the King's tears represent. Nor does it appear distinctly *how* sighs, tears, and groans show minutes, times, and hours.

Now if the passage be throughout genuine, I am of opinion that 'their watches' (i.e. the watches of the minutes) are certain symbols appearing on the outward watch to indicate that one minute has expired and another is commencing; and I further believe that these 'watches,' in the structure of the clock, are represented by the 'tears' appearing in the King's eyes, which eyes, as he distinctly states, represent the outward watch, and which tears are jarred into that position by sighs,—each sigh, that is, jarring a tear into his eyes. In this way, so far as the King's person is concerned, to the indication of every minute two things contribute: a sigh as the audible impelling power, and a tear as the visible object impelled; while so far as concerns the watch one thing alone is essential—that is the appearance of a minute-watch on the outward watch. Thus the sigh and tear *both* show the minutes. The groan shows the hour. What then becomes of 'times'? This, I believe, is not a distinct object of indication, nor indeed does the word signify any separate object: it is merely an *auxiliary* indication of the minute, 'a minute's 'time.' The same expression occurs in *Love's Labour's Lost*—'Spend a minute's time.' Act iv. sc. 3. So, too, we have in *Hen. VI.* pt. i.—

'Therefore a guard of chosen shot I had,
'That walked about me every minute while.'

Act i. sc. 4.

I would read:

Now for the sound which tells what hour it is,
Are clamorous groans, that strike upon my heart,
Which is the bell: so sighs and tears and groans
Show *minutes' times*, and hours.

'Their watches on to mine eyes.'] If 'watches' be the right reading it must be pronounced as Shakespeare often

pronounces the disyllabic plurals of monosyllabic singulars, as one syllable—i.e. ‘watch’s.’ ‘Water,’ too, would be similarly pronounced ‘wat’r.’ See my notes at pages 156 and 180.

Groom. I was a poor groom of thy stable, king,
When thou wert king ; who, travelling towards York,
With much ado, at length have gotten leave
To look upon my sometimes master’s face.

‘Who, travelling towards York.’] ‘Travelling’ is spelt in the oldest copy ‘travailing.’ I doubt not that it means ‘walking.’ ‘To travel’ is synonymous with ‘to walk’ in Pembrokeshire now, where I have heard a peasant say, ‘I had rather work than travel any day.’

‘To look upon my sometimes master’s face.’] This line is an amendment made, in order to produce a verse of proper length and an appropriate sense, by Pope, whom Steevens and Dyce follow, of the line in all the old copies :

‘To look upon my sometimes royal master’s face.’

The poet, however, meant ‘royal master’s’ to be taken as one descriptive word in such a manner that sometimes should not refer to ‘royal,’ but to ‘royal master.’

‘At length with much ado’ at first sight suggests that ‘at length’ might be spared as pleonastic and corrupt, but we are excluded from rejection of ‘at length’ by the occurrence of the very same words in a prose author, thus : ‘Yet at length with much ado they were contented to submit themselves.’ Holinshed, A.D. 1377. Malone, Collier, Delius, Rann, and the Cambridge editors all retain all the words of the old copy as making an Alexandrine line. I certainly would read—

At length with much ado have gotten leave
To look *on* my sometimes *royal* master’s face.

with this pronunciation and scansion :

To look | on my | sometimes | roy’l mas|ter’s face.

1 2 3 4 5

‘On’ has in other passages been corrupted into ‘upon.’

Keep. My lord, will't please you to fall to ?

K. Rich. Taste of it first, as thou art wont to do.

Keep. My lord, I dare not; Sir Pierce of Exton,
who

Lately came from the King, commands the contrary.

‘Will't please you to fall to?’] An elliptic phrase, as appears thus :

‘And when they were set and began to fall to their meate,’
North's Plutarch, Numa, p. 71.

‘My lord, I dare not; Sir Pierce of Exton, who.’] The old copies close the first line with ‘Exton,’ and give the second line thus :

‘Who lately came from the King, commands the contrary.’

I would read :

My Lord, I dare not; Sir Pierce of Exton,
Who late came from the King, commands the contrary.

We have in this play—

‘Who late broke from the Duke of Exeter.’

and we must pronounce with this articulation, and scansion :

My lord | I da | er not | Sir Pierce | of Exton,
1 2 3 4 5

Who late | came from | the king | commands | the contr'y
1 2 3 4 5

[*Enter* EXTON *and* Servants *armed.*]

K. Rich. Villain, thy own hand yields thy death's instrument.

This must be pronounced and scanned—

Vill'n thy | own hand | yields thy | death's instrument.
1 2 3 4 5

‘Certain’ in a line below is similarly to be pronounced ‘cert'n.’ See my note at page 309.

SCENE 6.

Percy. But here is Carlisle living, to abide
Thy kingly doom, and sentence of his pride.

Boling. Carlisle, this is your doom :—
Choose out some secret place, some reverend room,
More than thou hast, and with it joy thy life ;
So, as thou liv'st in peace, die free from strife :
For, though mine enemy thou hast ever been,
High sparks of honour in thee have I seen.

‘Choose out some secret place, some reverend room.’]
‘Some reverend room’ means ‘some ecclesiastical preferment ;’
‘room’ having the signification which we now attach to
‘place.’ Thus in Holinshed : ‘So that there were but few of
‘the British nobility that withdrew their dutiful obedience
‘from him, and those were onlie such as, firmly linked in
‘service with the French King, were loth to forego such
‘rooms and dignities as under him they enjoyed’ (Holinshed,
Rich. II. 1379).

‘More than thou hast.’] The offer of this place was either
cumulative (‘more than thou hast’) or advantageous, for ‘More’
is susceptible of two interpretations ; the one ‘in addition to
what thou hast ;’ the other ‘of greater dignity and emolu-
‘ment than your present place.’ ‘Most’ is in the same way
used for ‘greatest’ in Hen. VI. pt. i.:

‘Not fearing death, nor shrinking for distress,
‘But always resolute in most extremes.’

Act iv. sc. i.

We have already once in this play had ‘more’ with this
latter signification, and I incline to think that it was the
intended meaning here.

‘Some secret place.’] There seems no sufficient reason for
its being a secret or secluded place, while the words ‘reverend

'room' and the whole context suggest that the line should run as I propose to read it:

Choose out some *sacred* place, some reverend room.

Exton. Great King, within this coffin I present
Thy buried fear: herein all breathless lies
The mightiest of thy greatest enemies,
Richard of Bordeaux, by me hither brought.

Capell, dissatisfied with 'greatest,' as I learn, proposed for 'greatest' 'mighty.' I have also suggested an amendment thus—

The mightiest of thy breathless enemies.

But the ear and the mind of writers in the seventeenth century entertained more contentedly than we should now the combination of great and mighty. Thus: 'Which, without any losse of their men, or but with a very small, overthrew many great mightie armies of their enemies.' North's Plutarch, Sylla, p. 43. Besides, 'mightiest' is here probably a superlative measure of strength, while 'greatest' indicates a superlative measure of enmity.

Boling. With Cain, go wander through the shade
of night.

'Through the shade of night' is the reading of the second and following quartos and of the folios, which thus amend 'through shades of night,' the reading of the first quarto, and it is adopted by Malone, Rann, and Knight. Rowe amended both by, 'through the shades of night,' and is followed by Dyce and Collier. The Cambridge edition again modifies the reading of the first quarto by printing 'thorough shades of night.' I would restore, pure and simple, the reading of the first quarto:

With Cain go wander *through* shades of night.

'Through' may be pronounced 'thorough' according to Shakespeare's common articulation of 'thr' and similar combinations of consonants.

*NEW READINGS AND RENDERINGS IN RICHARD
THE SECOND.*

ACCIDENTALLY OMITTED

Act III. Scene 2.

Scroop. Glad am I, that your highness is so arm'd
To bear the tidings of calamity.
Like an unseasonable stormy day,
Which makes the silver rivers drown their shores,
As if the world were all dissolved to tears ;
So high above his limits swells the rage
Of Bolingbroke, covering your fearful land
With hard bright steel, and hearts harder than steel.

It is quite clear that in this passage Bolingbroke is likened directly to 'an unseasonable stormy day.' It is also certain that the point of his likeness to such a day is that 'his rage 'swelling above his limits covers the land.' It is quite plain that Bolingbroke is not compared to 'rivers which drown their 'shores,' but to that 'which makes the silver rivers drown 'their shores.' Now, although rivers which drown their shores might have been likened to Bolingbroke's rage—swelling above his limits, yet they are assuredly not so likened in this passage ; as, on the other hand, 'the day' which is certainly likened to Bolingbroke, in that his rage swells above his limits and covers the land, presents in fact no real resemblance whatever to him in this. The poet either wrote confusedly, as is not impossible, or wrote thus:

Like an unseasonable stormy *deluge*,
Which makes the silver rivers drown their shores
As if the world were all dissolved to tears,
So, high above his limits, swells the rage
Of Bolingbroke, covering your fearful land
With hard bright steel, and hearts harder than steel.

A deluge does make the rivers drown their shores ; and the rage too of Bolingbroke, swelling high above its limits, and covering the land with armies, does resemble completely such a deluge. Shakespeare in Titus Andronicus paints a picture assembling the same objects in the same images expressed by the same words as here present themselves, if 'deluge' be read instead of 'day,' a word of which some abbreviation, or faintness of writing in the end of it, or loss of margin in the manuscript, might easily occasion the substitution.

Then must my *earth* with her *continual tears*
Become a *deluge*, *overflowed* and *drowned*.

The expression 'stormy deluge' would be confirmed by the following passage: 'They (whales) send up on high, as it 'were, with a mightie strong breath a great quantity of water 'when they list, like storms of rain.' Book ix. ch. 6.

KING HENRY IV. PART I.

ACT I.

SCENE I.

K. Hen. So shaken as we are, so wan with care,
Find we a time for frightened peace to pant,
And breathe short-winded accents of new broils
To be commenced in stronds afar remote.

That is, 'let us suffer' (misprinted 'soften' in the *Variorum* editions)
'peace to rest awhile without disturbance, that she may recover breath to
'propose new wars.'—JOHNSON.

On the contrary I should say 'Shaken and wan as we
'are, yet we find a time for peace, although still frightened
'and panting, to talk of new wars even in short-winded
'accents which her terror and fatigue still occasion.'

K. Hen. No more the thirsty Erinnys of this soil
Shall daub her lips with her own children's blood.

The first folio, as also the five first quartos, read 'en-
'trance'—

'The thirsty entrance of our soil.'

This word was explained to mean 'the porous surface of the
'earth' by Steevens, and 'the parched and cracked surface of
'the earth' by Ritson. But Steevens was not satisfied; and
after giving 'entrants' in the sense of 'invaders' as a con-
jecture of his own, eventually approved and adopted into his
text 'Erinnys,' which had been proposed by Monk Mason,

chiefly on the ground that Shakespeare has used the personification 'Nemesis' in another play. Steevens, however, Malone, Ritson, and Mason all agree in allowing that 'her lips' and 'her own children' must refer to 'soil;' and consider that the soil of England is well susceptible of personification, and has been elsewhere personified by Shakespeare. Now I too find it impossible to acquiesce in the reading 'entrance.' The notion of the surface of the soil daubing the lips of the soil (which must also be its surface, or a part of such) with blood, is most unacceptable both to the understanding and imagination. The action is most unsuited to the agent, and in itself it is difficult to imagine. 'Entrants,' on the other hand, is hardly worth the cost of a departure from the printed text. It is an affected word, most inadequately descriptive of bloodthirsty invaders. 'Erinnys,' however, besides that it is a somewhat wide variation from 'entrants,' introduces more than one awkwardness. It presents a personification to whom 'her lips' and 'her children' will by many not unnaturally be referred, while the *additional* personification of the 'soil,' to which also they may be attributed as belonging, produces a most cumbrous accumulation. Further, it involves the absurdity of ascribing to the thirst of one person the drinking of another; for the 'Erinnys' would not slack its own thirst by forcing the soil to drink, nor would the soil be naturally incited to drink by the thirst of the 'Erinnys.' Neither the text, therefore, nor the existing emendations satisfy me. I propose with some confidence to read:

No more the thirsty *entrails* of this soil
 Shall daub her lips in her own children's blood.

The poet has in another passage made the 'entrails' the constitutional seat and cause of the drought in the body:

'What? hath thy fiery heart so parched thy entrails
 'That not a tear can fall for Rutland's death?'

Hen. VI. pt. ii., act. i. sc. 4.

Similarly a poet of the succeeding century has described 'entrails' as the seat of hunger:

‘ Her mouth from ear to ear extended wide,
‘ Which, when for want of food her entrails pined,
‘ She oped, and, cursing, swallowed nought but wind.’
Churchill’s ‘ Prophecy of Famine.’

In another place, too, Shakespeare has ascribed ‘entrails’ to the earth (Titus Andronicus):

‘ A precious ring, &c.
‘ And shows the ragged entrails of the pit.’

Act ii. sc. 4.

In the same play, again, ‘thirst’ is ascribed to the earth, and ‘thirst’ for blood, too, is by implication attributed to it:

‘ Let my tears staunch the earth’s dry appetite,
‘ My son’s sweet blood will make it shame and blush.’

Act ii. sc. 4.

‘Entrails’ is a generic expression comprehending many inward organs probably in Shakespeare’s intention; and if the entrails can be so parched as to dry up the fountain of tears at the eye, they can also be so parched as to be thirsty, or to generate thirst such as compels their possessor to daub his lips with any moisture which can come within reach. The soil therefore, as personified, will here possess ‘entrails’ no less naturally than ‘lips’ and ‘children;’ and the thirst of those ‘entrails’ will of course indirectly daub those ‘lips’ with the blood of those ‘children.’

I discover, through the list of various readings in the Cambridge Edition, what no editor or commentator has mentioned, that the fourth folio alone of all the numerous copies of this play gives the very reading ‘entrails’ which I had inferred to be probably the right one.

K. Hen. No more shall trenching war channel her
fields,
Nor bruise her flow’rets with the armed hoofs
Of hostile paces.

The 'hoofs' of 'paces' is very awkward, and the whole expression tame. A single letter will make a difference :

Nor bruise her flow'rets with the armed hoofs
Of hostile *pacers*.

So : 'His horse, too, which was a pacer, was adorned
'after the same airy manner, and seemed to share in the
'vanity of the rider.' Spectator, No. 197.

K. Hen. Those opposed eyes,
Which,—like the meteors of a troubled heaven,
All of one nature, of one substance bred,—
Did lately meet in the intestine shocks,
And furious close of civil butchery,
Shall now, in mutual, well-beseeming ranks,
March all one way.

['In mutual well-beseeming ranks.'] 'Mutual ranks' has
been interpreted by Delius to mean 'mutually agreeing.' I
understand 'mutual' to signify 'common to all, and containing
both sides.' Shakespeare elsewhere uses 'mutual' where we
should now write 'common.' Thus in Two Gen. of Ver.

'Your day of marriage shall be ours ;

'One feast, one house, one mutual happiness.'

Act v. sc. 4.

And again in Titus Andronicus :

'O let me teach you how to knit again

'This scattered corn into one mutual sheaf.'

Act v. sc. 4.

P. Hen. The edge of war, like an ill-sheathed
knife,
No more shall cut his master. Therefore, friends,
As far as to the sepulcher of Christ,
(Whose soldier now, under whose blessed cross
We are impressed and engag'd to fight,)
Forthwith a power of English shall we levy.

Steevens observes that 'to levy a power as far as to the sepulchre of Christ' is quite unexampled; and says that we might propose 'lead' without violence to the sense, or too great a deviation from the traces of the letters. He then qualifies his objection by citing from Pericles an unusual use of 'levy.' But as the supposed instance exemplifies a totally different usage from that here objected to, it gives no countenance to the present anomaly. Douce, I learn from the Variorum edition, attempts to clear away the difficulty by supposing 'as far as' to signify, not 'to the distance of,' but 'so far only as regards.' Such an interpretation intrinsically, as it seems to me, inadmissible, is further disfavoured by a similar expression in Richard II. applied to the same object:

'As far from home,
'As is the sepulcher in stubborn Jewry;'

where 'as far as' certainly means 'as distant as.' The Cambridge editors accredit Capell with the suggestion, which Steevens put forward, supposing it to be original. But it is to be observed that the oldest quarto reads 'leavy,' which all subsequent copies follow by reading 'levy.' In the alteration of spelling I am of opinion, however, that they (intentionally, I do not say) changed the word, which the printer of the oldest copy intended to print, because in the only other passage of the same copy where 'levy' occurs, it is spelt 'levy.' The lines should run, I doubt not:

Therefore, friends,
As far as to the sepulchre of Christ,
Whose soldier now, under whose blessed cross
We are impressed and engaged to fight,
Forthwith a power of English shall we *heave*.

To 'heave' is 'to carry,' 'to transport;' and it occurs in the very same combination of words, 'as far as,' and in the same precise sense of 'transporting across seas' in Henry V.:

‘There seen
 ‘Heave him in thought as far as Calais
 ‘Athwart the seas.’—Chorus, act v.

So again it is applied to persons sent over seas in the Tempest:

‘By foul play, as thou sayst, were we heaved thence,
 ‘But blessedly help hither.’—Act v. sc. 2.

Similarly again the word is used in Hen. V. pt. ii.:

‘*K. Hen.* Then what intend these forces that you bring?
 ‘*York.* To heave the traitor Somerset from hence,
 ‘And fight against the monstrous rebel Cade.’—Act v. sc. 1.

K. Hen. Whose arms were moulded in their
 mother’s womb
 To chase these pagans, in those holy fields,
 Over whose acres walked those blessed feet,
 Which, fourteen hundred years ago, were nailed
 For our advantage, on the bitter cross.

Three demonstrative pronouns occurring in two lines indicate something wrong here. Further, ‘arms’ do not ‘chase;’ and ‘legs,’ not ‘arms,’ are ‘moulded in the womb to ‘chase.’ The demonstrative ‘these’ before ‘pagans,’ too, as pagans have not been mentioned, and are distant from the speaker, is not applicable. Undoubtedly Shakespeare wrote the second line:

Whose arms were moulded in their mother’s womb
 To *chastise* pagans in those holy fields
 Over whose acres walked those blessed feet,
 Which, &c.

‘Arms’ may be moulded to ‘chastise,’ and ‘chastise’ is the very word which would express the required meaning; so in Richard III.:

‘And when this arm of mine hath chastised
 ‘The petty rebel, dull-brained Buckingham.’

Act iv. sc. 4.

‘Chastise’ has in Shakespeare most commonly the accentuation needful to the measure here; so in Macbeth the word occurs in the very same position:

‘And chástise with the valour of my tongue
 ‘All that impedes thee.’—Act i. sc. 5.

So again in King John:

‘Your breath first kindled the dead coal of wars
 ‘Between this chástised kingdom and myself.’

Act v. sc. 2.

‘Chase these’ is a most natural corruption of ‘chastise.’

I learn from the Cambridge edition that Heath amended ‘in those holy fields’ by ‘from those holy fields.’ But the incongruity which his alteration sought to remove was occasioned entirely by the word ‘chase,’ which my reading expunges.

West. My liege, this haste was hot in question,
 And many limits of the charge set down
 But yesternight.

‘This haste was hot in question.’] A ‘haste’ is an important matter calling for despatch, or an urgent command, spelt ‘heaste,’ or sometimes ‘hast.’ So below:

‘When men restrain their breath
 ‘On some great sudden haste.’

‘Limits of the charge set down.’] Warburton, whom Delius follows tacitly, explains ‘limits of the charge’ as ‘estimates.’ Steevens defines them as ‘many outlines, rough sketches, or calculations.’ Malone considers them as ‘the appointed times for the conduct of the business in hand.’ ‘Limits of the charge’ might fairly mean definite directions for the

execution of the main design, but I do not hesitate to consider it as meaning 'appointments of the particular persons who are 'to be charged with the commands of the several parts of the 'army.' So in Macbeth we have :

'For 'tis my limited service.'

And again in Richard III. :

'Give me some ink and paper in my tent,
'I'll draw the form and model of our battle,
'Limit each leader to his several charge.'

Act v. sc. 3.

Again, in this play (act iii. sc. 3) the Prince of Wales says to Falstaff :

'Jack, meet me to-morrow in the Temple hall at two
'o'clock in the afternoon ;

'There shalt thou know thy charge, and there receive
'Money and order for their furniture.'

West. When, all athwart, there came
A post from Wales, loaden with heavy news ;
Whose worst was,—that the noble Mortimer,
Leading the men of Herefordshire to fight
Against the irregular and wild Glendower,
Was by the rude hands of that Welshman taken,
And a thousand of his people butchered.

'And a thousand of his people.'] This is an emendation by the editors of the first folio of the line as it stands in five quartos, which is as follows :

'A thousand of his people butchered.'

But the addition of 'and ' makes the verse irremediably discordant, while 'a thousand ' can be forced into music through lengthening 'butchered ' into three syllables. The true reading is, however, I confidently believe :

And 'bove a thousand of his people butchered.

Holinshed, the author whom Shakespeare mainly follows, relates the event thus: 'So it fortun'd that the English
'power was discomfited, the Earl taken prisoner, and above a
'thousand of his people slaine on the spot.'

Capell, to make a line, reads, I am informed by the Cambridge edition, 'and a full thousand.' My proposal I prefer.

West. Upon whose dead corps there was such
misuse,
Such beastly, shameless transformation,
By those Welshwomen done, as may not be,
Without much shame, retold or spoken of.

'Retold or spoken of.'] The first quarto reads 'retould' or 'spoken of.' The succeeding quartos and the folios give 'retold.' As the first quarto, however, elsewhere spells 'told' thus,—'told,' it is more than possible that 'retould' here may be a misprint for 'retail'd,' the signification of which is 'distinctly related,' while that of 'retold' is 'told for the second or third time.' Now this message to the King was, or may have been, the first telling. I apprehend that the words 'retail'd or spoken of' would mean 'either distinctly particularised, or even made a subject of conversation at all.' We have the same word in Richard, thus:

'Methinks the truth should live from age to age,
'As 'twere retailed to all posterity.'

West. For more uneven and unwelcome news
Came from the north, and thus it did import.
On Holyrood day, the gallant Hotspur there,
Young Harry Percy, and brave Archibald,
That ever-valiant and approved Scot,
At Holmedon met,
Where they did spend a sad and bloody hour; &c.

‘For more uneven and unwelcome news.']. ‘More’ here must not be joined in construction with ‘uneven,’ and understood as the sign of the comparative degree ‘more uneven.’ It means ‘additional;’ for in truth the news was much less harsh and unwelcome than that just delivered by Westmoreland, because not containing the intelligence of any disaster whatever. Yet so general has been a misunderstanding of this from of old that the four later quartos and all the folios give ‘far more’ instead of ‘for more,’ which is the reading of the first four quartos, and essential to the consistency of the whole speech. ‘For more’ is, in fact, but a justification of a statement of Westmoreland’s in the preceding line:

‘*K. Hen.* It seems, then, that the tidings of this broil
‘Brake off our business for the Holy Land.

‘*West.* This match’d with other did, my gracious liege.’

‘On Holyrood day, the gallant Hotspur there, young
‘Harry Percy.']. In the words ‘the gallant Hotspur there,
‘young Harry Percy, &c., at Holmedon met,’ ‘there’ must not be referred to Holmedon. It imports ‘the Hotspur of those parts.’ The quartos and folios make into one line:

‘At Holmedon met, where they did spend a sad and bloody
‘hour.’

I suspect strongly that we ought to read thus:

At Holmedon *met did spend a bloody* hour.

‘Sad’ is flagrantly out of keeping generally with the image of spending a bloody hour of which no unfavourable event was yet known, according to all the heroic and combative feelings of this age; and I think that I discern the origin of the corruption here to be in part the same with that which affected the verses last quoted—that is, the poet’s language was misunderstood. ‘Met’ was supposed to be the active perfect tense of ‘meet,’ and, in order to make a sense and proper construction for the ensuing words, ‘where they’ was then added. ‘Sad and’ had previously been obtruded into

the text by a confused repetition of 'spend,' which it greatly resembles in lettering. Thus the whole line assumed its present form of a line and a half. I venture to think that the verse which I suggest is far better suited to facts described not as 'sad,' but as 'uneven' and 'unwelcome,' and which was rendered 'smooth and welcome' by Blunt's additional intelligence.

All commentators seem to have misunderstood 'met' in the same manner; but while all editors preceding Pope, I learn, added words which would suit this construction of 'met,' Pope, on the other hand, ejected 'met' altogether, and so produced the line—

'At Holmedon spent a sad and bloody hour.'

West. As by discharge of their artillery,
And shape of likelihood, the news was told;
For he that brought them, in the very heat
And pride of their contention did take horse,
Uncertain of the issue any way.

There is some ambiguity in the expressions here, and some reason for perplexity, which it is well to remove by saying, that the news of their spending a bloody hour was told to the person, who brought the news, by the length of time during which on his ride hither he heard the discharge of their artillery, and by other probabilities; for he took horse when the battle was still raging.

It was possibly in part to make the sense more clear that Pope, according to the Cambridge edition, read 'for he that brought *it*.' But the change is wrong.

K. Hen. Here is a dear and true industrious friend,
Sir Walter Blunt, new lighted from his horse,
Stain'd with the variation of each soil
Betwixt that Holmedon and this seat of ours.

‘Here is a dear and true industrious friend.】 This line is an amendment appearing in the fifth quarto, and first and other folios of this verse in the first quarto—

‘Here is deere a true industrious friend.’

which in the second, third, and fourth quartos is printed thus :

‘Here is deare a true industrious friend.’

Collier and the Cambridge editors give us—

‘Here is a dear, a true industrious friend.’

which the Cambridge editors mistakenly ascribe to the third and fourth quartos, but which is, in truth, to be found in no old copy. The first quarto certainly misprints the line, but all the amendments of it hitherto given are erroneous. Shakespeare wrote :

Here is *at door* a true industrious friend,
Sir Walter Blunt, new lighted from his horse.

So we have in this very play—

‘There is a nobleman of the Court at door.’—Act ii. sc. 4.
and again in *Merry Wives*, &c.—

‘Your master is hard at door.’—Act iv. sc. 2.
and in the second part of the play—

‘A dozen citizens stay at door for you.’—Act ii. sc. 4.
So again in *Hen. VIII.*—

‘What a fry of fornication at door.’—Act iv. sc. 2.
and again in the second part of this play—

‘Look, who’s at door there, ho!’—Act v. sc. 3.

Nothing could be more natural than the statement, that there was a true industrious friend at the door just lighted from his horse ; as he would probably stand at the door where he had just alighted. But the declaration of him as ‘dear,’ no less than ‘true and industrious,’ is an overladen description.

This false reading, too, has affected the superscription of the scenes. In all copies except the oldest we have 'Enter King Henry, Lord John of Lancaster, the Earl of Westmoreland, Sir Walter Blunt, and others,' while Blunt's name is absent from all quartos and folios. The reason is plain when my amendment is made : He was NOT present, but at the door.

K. Hen. Ten thousand bold Scots, two and twenty knights,
Balk'd in their own blood, did Sir Walter see.

'Balk'd,' for which Steevens suggested the substitution of 'baked' or 'bathed,' may be properly retained upon the explanations, of Warton, that a 'balk' is a 'ridge of land,' and of Tollet, that it is a 'hillock.' I would add that it derives its double meaning of 'an elevation of soil' and 'an impediment' from the fact that the Cymro-Britannic word 'balc' signifies such a sudden elevation in the soil as crosses the plough and impedes its progress—'porca inter arandum.'

K. Hen. The Earl of Athol,
Of Murray, Angus, and Menteith.

surely should be either :

Of Murray, *and* of Angus and Menteith,
or rather :

Of Murray, *and* Angus and Menteith.

Murray may be in consistency with our author's practice a trisyllabic word, and 'and' being so like 'ang' would easily be lost before 'Angus.'

I learn from the Cambridge edition that Keightley proposes to read 'and of Angus.'

K. Hen. And is not this an honourable spoil ?
A gallant prize ? ha, cousin, is it not ?

West. In faith.

It is a conquest for a prince to boast of.

‘In faith.>] The two first lines run thus in the quartos and folios :

‘A gallant prize ? ha, coosen, is it not ? In faith it is.

‘*West.* A conquest for a prince to boast of.’

Pope altered thus :

‘A gallant prize, ha, cousin, is it not ?

‘*West.* In faith ; a conquest for a prince to boast of.’

Rann modifies this change thus :

‘Faith, ’tis a conquest for a prince to boast of.’

Malone thus :

‘In faith it is a conquest for a prince to boast of.’

But this mutilation of the language of old copies, in order to get rid of superfluous feet, or creation of an imperfect additional line, in order to save the words of the old copies, results from the failure of critics to perceive the true scansion. I would read the lines and regulate thus :

K. Hen. A gallant prize, ha ! cousin, is ’t not in
faith ?

West. It is a conquest for a prince to boast of.

—a reading which preserves every word of the oldest copies, while it rids us of all kinds of metrical superfluity by means of this utterance and scansion of the first line :

K. Hen. A gal¹lant prize, | ha ! cou²s’n, | is ’t not |
in faith ? ³ ⁴

It is ⁵ | a con | quest for | a prince | to boast of.
¹ ² ³ ⁴ ⁵

K. Hen. Whilst I, by looking on the praise of him,
See riot and dishonour stain the brow

Of my young Harry. O, that it could be proved,
That some night-tripping fairy had exchanged
In cradle clothes our children where they lay.

‘Whilst I, by looking on the praise.’] ‘By’ with the participle present is equivalent almost to ‘while’ with the participle; so,

‘Being wanted, he may more be wondered at

‘By breaking through the foul and ugly mists.’

where ‘by breaking through’ is equivalent to ‘when he breaks through.’ ‘Looking on the praise,’ if we interpret ‘praise’ in its modern and exclusive sense of ‘laudation,’ is a most harsh phrase, here suggesting impossible imagery. But in Shakespeare’s day ‘praise’ meant sometimes the meritorious act or quality which is the object of praise, as thus:

‘How many things by season season’d are

‘To their right praise and true perfection.’

Mer. of Ven., act v.

This passage means ‘I, while I turn my mind’s eye upon his ‘meritorious deeds, find myself contemplating the dishonour-able profligacy of my own young Harry.’

‘Where they lay.’] ‘Where’ and ‘when’ were often used synonymously in Shakespeare’s day. So ‘They made them ‘drink sour wine’ (in Egypt) ‘where Sarmentus at Rome ‘drank good wine.’—North’s Plut., p. 938. This, then, probably means, ‘Some night-tripping fairy had exchanged our ‘children when they lay in cradle clothes.’

King.

‘The prisoners

Which he in this adventure hath surprised

To his own use he keeps.

‘Surprised’ in this passage means simply ‘taken prisoner.’ So in Hen. VI. pt. iii. :

‘And seize himself—I say not slaughter him,

‘For I intend but only to surprise him.’—Act iv. sc. 2.

So again :

‘Why, Buckingham, is the traitor Cade surprised?’

Act iv. sc. 9.

So again in the same play: ‘I see them lay their heads together to surprise me’ (act iv. sc. 8), where the ordinary notion of ‘surprise’ is altogether inapplicable. Hence when the modern idea of surprise is entertained by the poet, he sometimes adds other words in order to give it this meaning. Thus:

‘Or by his foe surprised at unawares.’

Pt. iii. act iv. sc. 4.

West. This is his uncle’s teaching, this is Worcester,
Malevolent to you in all aspects.

‘Malevolent to you in all aspects.’] An astrological allusion. Worcester is represented as a malignant star that influenced the conduct of Hotspur.—HENLEY.

This character of Worcester is historical: ‘Wherewith the Persies being sore offended, for that they claimed them for their own proper prisoners and their peculiar preies by the counsel of the Lord Thomas Persie, Earl of Worcester, whose studie was ever (as some write) to procure malice and set things in a broile, came to the King.’—HOLINSLED.

K. Hen. But I have sent for him to answer this;
And, for this cause, awhile we must neglect
Our holy purpose to Jerusalem.

‘Our holy purpose to Jerusalem.’] Shakespeare uses both ‘purpose’ and ‘intend,’ as if they expressed actual movement, with the prepositions ‘to’ and ‘toward.’ So in this play we have:

‘The King himself in person is set forth,
‘Or hitherwards intended speedily.’—Act iv. sc. 1.

King. But come yourself with speed to us again,

For more is to be said and to be done
Than out of anger can be uttered.

The meaning is, 'for more is to be said and done than can
'be said and done by one excited by anger as I am now.'

SCENE 2.

Fal. Now, Hal, what time of day is it, lad ?

P. Hen. Thou art so fat-witted, with thinking of
old sack, and unbuttoning thee after supper, and sleep-
ing upon benches after noon, that thou hast forgotten
to demand that truly which thou wouldst truly know.
What a devil hast thou to do with the time of day ?
Unless hours were cups of sack, and minutes capons,
and clocks the tongues of bawds, and dials the signs of
leaping houses, and the blessed sun himself a fair hot
wench in a flame-coloured taffeta ; I see no reason why
shouldst be so superfluous to demand the time of the
day.

'To demand that truly which thou wouldst truly know.'] The Prince's
objection to the question seems to be, that Falstaff had asked in the *night*
what was the time of the *day*.—JOHNSON.

This cannot be well received as the objection of the Prince ; for pre-
sently after, the Prince himself says, 'Good morrow, Ned,' and Poins re-
plies, 'Good morrow, sweet lad.' The truth may be that when Shake-
speare makes the Prince wish Poins a good morrow, he had forgot that
the scene commenced at night.—STEEVENS.

Delius follows Johnson ; but I think that both Johnson and
Steevens are wrong as to the nature of the Prince's objection.
That it was not as Johnson supposes is shown through the
reasons advanced by the Prince himself in support of his objec-
tion. These imply that he considered Falstaff to have no good
reason for asking the time of night ; for he speaks of hours,
minutes, and clocks no less than the sun himself as objects of
absolute indifference to Falstaff. 'The time of the day,' too,

does not exclude the night-time, but comprehends it, as we see from the question of the Carrier, 'An it be not four by the day 'I'll be hanged; Charles's wain is over the new chimney.' Steevens points out a difficulty in the way of Johnson's interpretation, which he proceeds to remove by supposing Shakespeare to have forgotten the beginning of his own scene before he composed the end of it. This is a bold hypothesis. The Prince's objection to the question is, that Falstaff had asked about the progress of time, whereas he was perfectly indifferent about the progress of time. 'Thou hast forgotten to demand that truly which 'thou wouldst truly know' means, 'You have forgotten 'how to express your real wishes, how to state the real objects 'of your interest.' 'What thou wouldst truly know' means 'what in reality you care to know,' which was about cups, capons, and light women. 'Wouldst' is rather a mood and tense of 'will' in its independent sense and use than an auxiliary symbol to show the mood and tense of 'know.' Falstaff pretends in *his* answer not to understand this.

Fal. Let not us, that are squires of the night's body, be called thieves of the day's beauty; let us be—Diana's foresters, gentlemen of the shade, minions of the moon.

Theobald altered 'beauty' to 'booty,' I believe rightly, so far as he goes, although he has not been followed. But I think that we might make another change by transferring the discarded 'beauty' to a fitter place, and read:

Let not us, that are squires of the night's *beauty*, be called thieves of the day's *booty*.

This emendation is supported by the context; for the 'beauty' of the night is the moon—Diana. It also restores Falstaff's epigrammatic play upon the similarity of the words 'beauty' and 'booty,' which was the chief point of his remonstrance. This festive ringing of sounds Shakespeare perhaps borrowed from a passage in Holinshed's chronicle of the reign

of Edward IV., 'Such made their lucre of others' loss, praising 'a bootie above beauty' (Ann. 1483).

It is mentioned by Malone that there appeared in a pageant exhibited in the reign of Henry VIII. certain 'foresters,' who were called 'Diana's knights.' Surely such a title resembles those of 'squires of the night's beauty,' 'Diana's 'foresters.'

Fal. And let men say, we be men of good government; being govern'd as the sea is, by our noble and chaste mistress the moon, under whose countenance we—steal.

'And let men say, we be men of good government.'] 'Men of good government' means, in the language of Shakespeare's day, 'men who have the *self* control to act with propriety.' So Worcester rebukes his nephew Hotspur for his violent language to Glendower by telling him that such conduct shows 'want of government.' Falstaff equivocates with the phrase in order to gain an 'ambiguous middle term,' as the logicians say, for his sophistical reasoning.

Fal. Thou hast the most unsavoury similes; and art, indeed, the most comparative, rascalliest—sweet young prince.—But, Hal, I pr'ythee, trouble me no more with vanity.

Johnson in a note has defined 'comparative' as 'quick at 'comparisons or fruitful in similes.' Delius follows him; but 'comparative' expresses more than this: it includes, besides, somewhat which is disparaging to the person whom he compares—'quick,' that is, 'at comparisons which are to the disadvantage of the compared person.' As Falstaff here calls the prince 'comparative' by reason of unsavoury similes, so in act ii. sc. 4 it is said to Falstaff himself, 'When thou hast tired 'thy self in *base comparisons*, hear me.' And again in act iii.:

‘To stand the push

‘Of every beardless vain comparative ;’—Sc. 2.

where it is clear that ‘comparison’ includes a thrust at the person compared. See my note at p. 396.

Fal. Thou hast damnable iteration, and art indeed able to corrupt a saint. Thou hast done much harm upon me.

That is, ‘Thou hast a power and habit of quoting Scripture ‘which carries with it the ruin of innocence, and thou hast ‘thereby the power of corrupting a saint himself . . . indeed ‘thou hast done much to corrupt my own purity.’ ‘Damnable’ means not ‘liable to be damned,’ but ‘able to damn ;’ just as ‘discomfortable’ in King Richard II. means ‘apt to produce discomfort,’ and ‘comfortable’ in Scripture means apt to give comfort, see my note at page 202. So Falstaff concludes : ‘I’ll be damned for never a king’s son in Christendom.’

Poins. The virtue of this jest will be, the incomprehensible lies that this same fat rogue will tell us, when we meet at supper : how thirty, at least, he fought with ; what wards, what blows, what extremities he endured ; and, in the reproof of this, lies the jest.

I cannot believe that Shakespeare spoke of ‘enduring ‘wards.’ Rowe, the first professed editor of Shakespeare, made his protest against it in amending ‘wards’ by ‘words.’ Subsequent editors, to this day, rather than adopt an unsatisfactory correction, have handed down the passage as it stands here. But the construction has been universally misunderstood, and all editions have been in consequence erroneously punctuated. We should read :

The virtue of this jest will be, the incomprehensible lies that this same fat rogue will tell us when we meet

at supper; *how thirty, at least, he fought; with what wards, what blows; what extremities he endured; and in the reproof of this lies the jest.*

Certainly Shakespeare in nine cases out of ten uses the expression 'fight with,' but sometimes he gives an accusative case 'to fight,' as in the *Tempest*:

'But, one fiend at a time,
'I'll fight their legions o'er.'—Act iii. sc. 3.

Shakespeare in the mouth of Poins thus foretells what Falstaff actually did: 'If I fought not with fifty of them, I am a 'bunch of radish,' &c. &c. 'I tell thee what, Hal;—if I tell 'thee a lie, spit in my face, and call me horse. Thou know'st 'my old ward. Here I lay, and thus I bore my point.' This is one of the 'wards' he fought with.

P. Hen. I'll so offend, to make offence a skill;
Redeeming time, when men think least I will.

The first line means: 'I will so offend that the offending 'act shall turn out that which the utmost skill might have 'devised to honour me.'

SCENE 3.

K. Hen. My blood hath been too cold and temperate,

Unapt to stir at these indignities,
And you have found me; for accordingly,
You tread upon my patience: but, be sure,
I will from henceforth rather be myself,
Mighty, and to be fear'd, than my condition,
Which hath been smooth as oil, soft as young down.

'And you have found me' is, 'you have discovered this 'point of my character;' as we should say colloquially, 'I found 'me out.' So in *Macbeth*:

VOL. I.

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‘If thou canst cast the water of the land,
‘Find her disease,’ &c.—Act v. sc. 3.

So again in Henry V. :

‘No, thou proud dream
‘That play’st so subtly with a king’s repose,
‘I am thy king that find thee.’—Act iv. sc. 1.

So again in Othello, Iago, after describing Cassio’s character, says of Desdemona : ‘A pestilent, complete knave ; and the
‘woman hath found him already,’ for ‘she has recognised all
‘this in him.’—Act ii. sc. 1.

So again in Titus Andronicus :

‘The old man hath found their guilt,
‘And sends them weapons wrapped about with lines.’
Act iv. sc. 2.

‘You tread upon my patience.’] That is, ‘You trample upon
‘me as patient of indignities.’ So we have in Richard II. :

‘I will be buried in the king’s highway,
‘Some way of common trade, where subjects’ feet
‘May hourly trample on their sovereign’s head,
‘For on my heart they tread now whilst I live.’

‘I will rather be myself, Mighty and to be fear’d, than my
condition.’] This is awkward : but it means, ‘I will from this
‘moment rather assume the temper which befits my character
‘as king, one powerful and terrible, than continue that which
‘my natural disposition has given me.’ ‘Condition’ signifies
constantly in writers of the sixteenth century, ‘natural disposi-
‘tion.’ Thus, ‘Taurus was a churlish and naughtie natured
‘man of condition,’ Theseus, Plutarch, p. 7. So again ‘in
‘Lysander a severe nature and sharp conditions,’ *ibid.*, p. 456.
‘Myself’ and ‘himself’ on the other hand, are used by Shake-
speare more than once to describe the personal bearing de-
manded by the lofty station of the person alluded to. ‘I shall
‘hereafter be more myself,’ says the prince : and so in Antony
and Cleopatra (act i. sc. 1) :

‘I’ll seem the fool I am not ; Antony
 ‘Will be himself.’

Wor. Our house, my sovereign liege, little deserves
 The scourge of greatness to be used on it ;
 And that same greatness too which our own hands
 Have help to make so portly.

North. My lord,—

K. Hen. Worcester, get thee gone, for I see
 danger
 And disobedience in thine eye ; O, sir,
 Your presence is too bold and peremptory,
 And majesty might never yet endure
 The moody frontier of a servant brow.

‘My lord.] Collier’s ‘Corrector,’ in order to give the
 due number of feet to the fourth line, reads ‘my good lord.’
 I think this change unnecessary. ‘Portly’ may be a word of
 three syllables in perfect analogy to Shakespeare’s variable
 method of pronouncing ‘tl.’ I would arrange and read thus:

Have help to make so portly.

North.

My lord !

with this scansion :

(1) Have help | to make | so por|tely | my lord.
 1 2 3 4 5

‘Worcester, get thee gone,’ &c.] Much confusion has been
 made, or left, in the versification of this passage by all the
 critics. The regulation and reading in all the old copies
 stand thus :

‘Worcester, get thee gone, for I do see
 ‘Danger and disobedience in thine eye,
 ‘O Sir, your presence is too bold and peremptory.’

But, since the scansion of the first and third verses thus printed
 has baffled all critics, we must, as matters stand at this moment,
 either accept the reading and regulation of the old copies with-
 out proper versification, or admit a change in both of these.

Steevens, to give us a correct *third* line, *alters* the old copies so as to read the verses as in the quoted text, but says nothing and does nothing as to the unrhythmical commencement and other defects of the first line. S. Walker and Dyce following him amend the regulation of the third line by placing 'O Sir' in a verse by itself, thus curing blemish by blemish, while S. Walker apologises for the old reading of the first line by declaring 'Worcester' to be trisyllabic, thus: 'Worces-ter.' Such an affirmation, however, is not warranted by any example. Malone, Rann, Collier, and Knight retain the old readings and regulations of the three verses, with all their metrical difficulties unexplained. By virtue, however, of two principles which are, for the first time, suggested and maintained in these volumes, I consider the old copies right with the following utterance and scansion:

Oo-oos | ter, get | thee gone, | for I | do see
_{1 2 3 4 5}
 Danger | and dis|obe|dience in | thine eye ;
_{1 2 3 4 5}
 O, Sir, | your pre|sence is | too bold | and p'rempt'ry.
_{1 2 3 4 5}

'W' in Worcester has a syllabic pronunciation and power; and 'and peremptory' is the slurred amphibrachic foot in the fifth place.

'The moody frontier.'] Steevens shows that 'frontier,' at the end of the sixteenth century occasionally was used (as a sort of translation of 'front') for the 'forehead.' But how of this passage? 'The moody forehead of a servant 'brow' would be pompous reiteration. The word 'frontier' is, in truth, here used in the same sense as below:

'Of palisadoes, frontiers, parapets,
 'Of basilisks, of cannon, culverins,'

where Steevens himself has adduced passages to show that a 'frontier' is an important fortification on the border of a territory. The king, then, likens Worcester's brow and look to a defiant fortification.

North. Either envy, therefore, or misprision
Is guilty of this fault, and not my son.

This is the reading of the quartos. The folios give :

‘Who either through envy, therefore, or misprision.’

I learn that Rowe altered ‘who either’ of the folios to ‘who ever,’ and ‘and’ into ‘’twas not.’ Pope changed ‘either’ into ‘or.’ The word ‘who’ must be wrong. ‘Either’ is a monosyllable of course ; that is eith’r : ‘misprision’ has four syllables.

Hot. My liege, I did deny no prisoners.
But, I remember, when the fight was done,
When I was dry with rage, and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat and trimly dress’d,
Fresh as a bridegroom.

‘Came there a certain lord, neat and trimly dress’d.】 Dyce and numerous editors adopt the amendment, which I learn from the Cambridge edition to have been made by Pope, of ‘neat, trimly dressed,’ with the omission of ‘and.’ Capell, I find too, proposed, ‘trim-dress’d.’ But the authentic line is probably right, with this pronunciation and scansion :

‘Came there | a cert’n | lord, neat | and trimlly dress’d.
1 2 3 4 5

In the same way we have had in Richard II. :

‘Villain, thine | own hand | yields thy | death’s ins|trument,’
1 2 3 4 5

where see my note at page 281.

Hot. With many holiday and lady terms
He question’d me ; among the rest, demanded
My prisoners, in your Majesty’s behalf.

I then, all smarting, with my wounds being cold,
 To be so pester'd with a popinjay,
 Out of my grief and my impatience,
 Answer'd neglectingly, I know not what ;
 He should, or he should not ;—for he made me
 mad,
 To see him shine so brisk, and smell so sweet.

Johnson, Capell, and Edwards suggested a rearrangement of these lines which Dyce has adopted into the text ; thus :

'I then, all smarting with my wounds being cold,
 'Out of my grief and my impatience
 'To be so pestered with a popinjay,
 'Answered neglectingly I know not what.'

Both, too, so punctuate as to make 'to be so pestered' &c., depend equally on 'out of my grief and my impatience.' The alteration, however, deteriorates the passage, which, as it stands, means this: 'I then, all smarting to be so pestered by a popinjay while my wounds were becoming cold, answered, in consequence of so much bodily pain mingled with mental annoyance, in a heedless manner, so that I am not sure what I precisely did say.'

'He should or he should not ; for he made me mad'] The folios all omit 'he,' and Capell cuts out 'or.' The first folio reads 'he should or should not,' which at first sight sounds to the ear better. But as all quartos read :

'He should or he should not, for he made me mad,'

I would retain the oldest reading ; but with this pronunciation :

'He should | or he | shouldn't for | he made | me mad.'

1 2 3 4 5

Hot. This bald unjointed chat of his, my lord,
 I answer'd indirectly, as I said.

'Bald unjointed' is 'patchy and without continuity or 'graduation.' The proper meaning of 'bald' is 'spotty,' from the Scoto-Celtic word 'ball,' a spot, a signification which is still preserved completely in its application to horses, which are called 'piebald' when spotted like a pie. A bald head is a head with a glaring patch of white, and as this appearance is produced always by absence of hair, this cause and associated fact, the want of hair, has gradually usurped the name of its effect, which is patchiness. But at first 'bald' had no such signification; as is shown by its application to the hair itself of horses, if it be party-coloured. It may be questioned whether 'a head completely bald' is not etymologically a self-contradiction, the baldness in its first sense being an effect of contrast between coloured hair and white skin.

'I answered indirectly' means, not 'I gave an indirect answer to his question,' but 'I answered in an improper manner.'

K. Hen. Why, yet he doth deny his prisoners;
But with proviso and exception,—
That we, at our own charge, shall ransom straight
His brother-in-law, the foolish Mortimer;
Who, on my soul, hath wilfully betray'd
The lives of those that he did lead to fight
Against the great magician, damn'd Glendower;
Whose daughter, as we hear, the Earl of March
Hath lately married. Shall our coffers then
Be emptied, to redeem a traitor home?
Shall we buy treason? and indent with fears,
When they have lost and forfeited themselves?

'Why, yet he doth deny his prisoners; But with proviso and exception,—That we, &c.'] This is an awkward sentence for 'He still refuses his prisoners, and his refusal is subject to 'be withdrawn only if we at our own cost ransom Mortimer.'

their origin to the fact that critics have failed to see the meaning of Shakespeare, when he used the expression 'indent with fears.' 'With' in this phrase does not indicate the other party to the contract, as they all understand, but the consideration (as lawyers call it) and material object of the contract. 'With' has in Shakespeare sometimes an instrumental and not the usual associative meaning. Here the signification is instrumental. In the word 'fears' again there is nothing to take exception to. 'Fear' in Shakespeare is very frequently 'an object or cause of fear.' He even says 'bold fears,' meaning men who are bold and formidable. The meaning of the passage, then, is, 'Shall we make a bargain for and by means of those who can only be causes of danger to us, when they have by connivance, and by their voluntary forfeiture of themselves, disappeared?' To 'redeem a traitor,' to 'buy treason,' to 'indent with a fear or fears,' are three different aspects and versions of the same act, and Mortimer is intended alike by the 'treason,' the 'traitor,' and the 'fear.' He is the 'treason to be bought with a price;' the 'traitor to be redeemed:' the 'fear,'—that is, 'the dangerous person,'—who is to be the consideration 'with' which—that is, by means of whom—a bargain is to be made. The word 'forfeit' is sometimes applied specifically to such misadventure in war as is here intended.

Thus in Henry VI. pt. i:

'So should we save a valiant gentleman
'By forfeiting a traitor and a coward.'—Act iv. sc. i.

Hot. To prove that true,
Needs no more but one tongue for all those wounds,
Those mouthed wounds, which valiantly he took,
When on the gentle Severn's sedgy bank,
He did confound the best part of an hour
In changing hardiment with great Glendower:
Three times they breath'd, and three times did they
drink,

Upon agreement, of swift Severn's flood ;
 Who then, affrighted with their bloody looks,
 Ran fearfully among the trembling reeds,
 And hid his crisp head in the hollow bank.

‘In changing hardiment.】 ‘Hardiment’ is defined by Steevens as ‘bravery :’ rather, in my opinion, does it mean ‘a brave deed ;’ so—

‘Like hardiment
 ‘Posthumus hath to Cymbeline performed.’
 Cymbeline.—Act v. sc. 4.

Sometimes it is applied to an act of gallantry, as a kiss—

‘For thus popped Paris in his hardiment,
 ‘And parted thus you and your argument.’
 Troilus and Cressida.—Act iv. sc. 5.

‘Changing hardiment,’ here, is ‘exchanging deeds of valour.’ They could not exchange their brave spirits. ‘Hardiment’ expresses action indicating a certain quality, and not that quality.

‘Swift Severn’s flood.】 I am half-inclined to consider ‘swift’ as a misprint for ‘sweet.’ Swift rivers are not ‘gentle,’ and are not ‘reedy.’ ‘Sweet’ is Shakespeare’s epithet for good drinking water, and would suit otherwise.

Hot. Never did bare and rotten policy
 Colour her working with such deadly wounds ;
 Nor never could the noble Mortimer
 Receive so many, and all willingly.

‘Never did bare and rotten policy’】 I concur with those who prefer the reading of all the quartos, ‘bare,’ to that of the first folio, ‘base,’ although the weight of authority is in other respects balanced between them. Dyce and the Cambridge editors adopt ‘base.’ Monk Mason objects to Johnson’s advocacy of ‘bare’ as meaning ‘open to detection,’ be-

cause policy open to detection is no policy at all. But this is somewhat of a cavil ; for policy seeking to colour and clothe a trick, which if left bare would be detected, is ‘policy ;’ and ‘policy,’ too, in Shakespeare means as much the intention to deceive as the power of successful deception. Mason also advocates ‘base’ on the ground that it best agrees with ‘rotten.’ It is nearly synonymous with ‘rotten,’ and therefore thus far worst agrees with it. ‘Bare’ suits the tenor of the passage best. ‘Willingly’ means ‘purposely.’ It will be seen hereafter that this is not the only passage in which ‘base’ is wrongly given for ‘bare.’ The whole passage amounts, I believe, to this : ‘Never did trickery, however desirous to ‘mask its naked rottenness, inflict such wounds ; and never ‘could Mortimer bear to receive such and so many wounds ‘all from mere collusion.’

K. Hen. Thou dost belie him, Percy, thou dost
 belie him,
 He never did encounter with Glendower ;
 I tell thee,
 He durst as well have met the devil alone,
 As Owen Glendower for an enemy.

‘Percy, thou dost belie him.>] Pope proposed to read the second line thus :

‘Thou dost belie him, Percy, thou beliest him.’

I think the more natural expression would be :

Thou dost belie him, *Percy*, dost belie him.

The change of phrase on the part of a man speaking peremptorily is not so natural as its iteration ; but perhaps the authentic line is right with this pronunciation and scansion :

Thou dost | belie | him Per/cy thou | dost b’lie him.
 1 2 3 4 5

‘I tell thee.>] There are three superfluous syllables in this passage, if these words are thus thrown into a line by themselves. I think that we should regulate thus :

I tell thee, he durst as well have met the *devil*
Alone, as Owen Glendower, for an enemy.

With this pronunciation and scansion of the two lines :

I tell | thee'e durst | as well | have met | the devil
1 2 3 4 5
 Alone, | as Ow|en Glen|dow'r for | an en'my
1 2 3 4 5

K. Hen. Art not ashamed ? But, sirrah, hence-
 forth

Let me not hear you speak of Mortimer.

Art not ashamed ? But, sirrah, henceforth.'] The quartos
 and folios read with one consent :

'Art thou not ashamed ? But, sirrah, henceforth.'

Pope made the amendment in the text, and also substituted 'from this hour' for 'henceforth.' Capell proposed 'art not ashamed to say't' &c. ; Hanmer 'but from this hour, sir ;' Keightley 'but, sirrah, from henceforth.' Mr. Lettsom, approves Pope's first change, but would make no other, on the ground that 'henceforth' is trisyllabic. But out of the most numerous occurrences of this word in Shakespeare's verse, there is, I think, not one instance of such a trisyllabic pronunciation of 'henceforth' as would suit its place here.

I prefer to retain the line of the old copies, and to pronounce 'thou,' according to the analogy of many similar words, in two syllables, thus :

Art thou- | oo not | asham'd | But sir|rah henceforth
1 2 3 4 5

Hot. And when I urged the ransom once again
 Of my wife's brother, then his cheek look'd pale ;
 And on my face he turn'd an eye of death,
 Trembling even at the name of Mortimer.

Wor. I cannot blame him : was he not proclaim'd,
By Richard that dead is, the next of blood ?

‘Trembling even at the name of Mortimer.'] The critics dispute whether the King's ‘trembling’ here is spoken of as the effect of anger or of fear. Johnson and Steevens adopt the first opinion ; Mason, the last ; while, according to Malone, fear and rage combined to agitate him. But in the actual scene which Hotspur now refers to, no passion but that of anger is to be discerned. ‘An eye of death,’ therefore, means an ‘eye either of deadly menace or of deadly import.’

‘Was he not proclaimed by Richard that dead is.'] All the old copies read ‘Richard that dead is,’ which certainly seems an affected and insipid version of ‘is dead.’ S. Walker therefore confidently transposes ‘dead is’ and reads ‘is dead.’ Nevertheless ‘dead is’ is unquestionably right, being a phrase stereotyped for such an allusion as this to a king's death, as well as applicable to common topics. Thus we have in Holinshed, ‘And among us never so long continued dissension, ‘nor so many batels in that season (*sic*), and so deadlie fought ‘as was in that king's day, that dead is, God forgive his soul !’ —A.D. 1483. It occurs again thus : ‘A strange thing and ‘passing wonderful that the very set itself shal live, and that ‘which more is, grow and beare notwithstanding the pith or ‘marrow is taken away.’ Pliny, booke, xxiv. ch 21.

Hot. To put down Richard, that sweet lovely rose,
And plant this thorn, this canker, Bolingbroke ?

‘This thorn, this canker.'] We must not confuse the meaning of ‘ingrate and cankered Bolingbroke,’ which soon follows, with ‘this thorn’ and ‘canker, Bolingbroke.’ ‘This ‘thorn’ and ‘canker, Bolingbroke’ means ‘this mere hedge-‘flower.’ The ‘canker’ Steevens correctly explains by means of a passage in *Much Ado About Nothing* to be the ‘dog-rose.’ ‘Canker’ is still the name of this wild flower in some counties, as in Pembrokeshire, where circumstances have tended to

preserve some old English words of rare occurrence elsewhere. 'Cankered Bolingbroke' is, on the other hand, undoubtedly 'diseased and vitiated Bolingbroke.' But there is a general doctrine prevalent amongst etymologists that the disease 'canker' is identical with the disease 'cancer.' This is more than doubtful. 'Canker,' the disease, is an abbreviation, I incline to think, of 'canker-worm,' or 'the parasite of cankers,' 'the worm i' th' bud.' So in act iv. sc. 2, where Shakespeare speaks of 'cankers of a calm world and a long peace.' And the author quoted by Steevens terms men 'canker worms' 'that breed on the *rust* of peace:' which ought to be perhaps the '*rose* of peace.' While drawing a distinction between 'cancer' and 'canker,' two different diseases, I think I can discern the single etymological root of all these words—that of the Latin 'cancer,' that of the English 'cancer' under its one sense, and that of the English 'canker' under both its senses—in the Cymro-Britannic 'cainc,' a branch. The crab is to sight a body with branches extending from it in all directions. The disease 'cancer' is notoriously so called from the roots or branches it throws out resembling the claws of a crab. The canker is a plant consisting mainly of numerous and long branches.

Wor. Peace, cousin, say no more :
 And now I will unclasp a secret book,
 And to your quick-conceiving discontents
 I'll read you matter deep and dangerous ;
 As full of peril, and adventurous spirit,
 As to o'erwalk a current, roaring loud,
 On the unsteadfast footing of a spear.

We have two dative cases here in the second and third lines signifying virtually the same object after 'read matter'—i.e. 'you' and 'to your discontents.' This is a blemish affecting the sense. S. Walker (probably to avoid the consequences of the grammatical blemish) proposes to read 'discontent.' This throws 'your discontent' into government by 'to' (which again depends upon 'read you'), in the sense of

‘to the effect of producing discontent.’ But it is quite clear that such an alteration throws away the force of ‘quick-conceiving,’ descriptive as it is of that lively apprehension to which his reading would address itself. The following change would be desirable :

And to your quick-conceiving discontents
I’ll read *a* matter deep and dangerous.

‘A matter’ and ‘matters,’ the plural and the singular with the indefinite article, is a more common expression in Shakespeare than ‘matter.’ So we have—‘It will be a black matter.’ (Henry V. act iv. sc. 1). So in Henry VI. pt. ii. :

‘My thoughts aim at a further matter.’

Act iv. sc. 1.

So in Coriolanus. ‘hearing a matter ;’ and elsewhere. But if the traditional text stands, it has this meaning : ‘I will read ‘to you matter particularly addressed to the quick conception ‘of your dissatisfied spirits.’

Hot. If he fall in, good night :—or sink or swim :—
Send danger from the east unto the west,
So honour cross it from the north to south,
And let them grapple.

The manner in which the first line is commonly punctuated implies an erroneous interpretation of the passage, which in truth means : ‘If a man fall in (when passing over a roaring current on a spear), it is all over with him’ (good night) ‘equally ‘whether he sink or swim. Still, say I, let such a deadly peril ‘cross me in the quest of honour.’ Mr. Lettsom says that the first line is at variance with what follows. But this proceeds on the assumption that Hotspur, still pursuing the same metaphor of a man falling into a torrent, is speaking of the ‘danger’ which he may have to encounter in hindrance of his swimming. This is not so, I apprehend : the ‘danger’ which he is speaking of now is still the deadly chance of ‘falling in,’

which deadly chance he is willing to brave in quest of honour. It is not the chance of 'sinking,' as against the chance of 'swimming,' which he expresses himself willing to encounter, for both are alike deadly, for honour's sake, but that of falling in as against that of getting over. So in Henry IV pt. ii., where Hotspur's death is alluded to, Lord Morton says to his father, Northumberland :

'You knew he walk'd o'er perils on an edge,
'More likely to fall in than to get o'er.'—Act i. sc. i.

I would punctuate the first line thus :

If he fall in —good night, or sink or swim !

Hot. By heaven, methinks, it were an easy leap,
To pluck bright honour from the pale-faced moon ;
To dive into the bottom of the deep,
And pluck up drown'd honour by the locks ;
So he that doth redeem her thence, might wear,
Without corrival, all her dignities :
But out upon this half-faced fellowship.

'But out upon this half-faced fellowship.'] The meaning of 'half-faced fellowship' has been much disputed. 'Half-faced' had two meanings—one 'seen in profile : ' that is, 'seen on one side of his face ; ' another, 'whose face is so 'attenuated that his face looks like half of what a good 'natural face would be.' Shakespeare, in the description of the ill-begotten starveling son of Sir Robert Falconbridge, passes from the one signification to the other, thus :

'With that half face would he have all my land,'
(or—

'With half a face would he have all my land,)

'A half-faced groat five hundred pounds a year.'

Shakespeare here again means primarily by 'half-faced 'fellowship,' partnership which by losing, through division of

the spoil, half of what the partner has himself earned, starves him and makes his face but half its natural size. This idea again here, as in King John, suggests the notion of a profile face on a coin; and that again introduces the picture of two profile faces on the same coin such as were the faces of Philip and Mary on the coinage of that day—an image peculiarly emblematic of ‘fellowship.’ ‘Half-faced fellowship’ is, therefore, an equivocal expression, in each of its equivocations apt to illustrate the poet’s thought.

Hot. He said, he would not ransom Mortimer;
 Forbad my tongue to speak of Mortimer;
 But I will find him when he lies asleep,
 And in his ear I’ll holla—‘Mortimer!’
Nay,
 I’ll have a starling shall be taught to speak
 Nothing but ‘Mortimer,’ and give it him,
 To keep his anger still in motion.

‘Nay.>] I strongly suspect that this mutilated line is not right, and that Shakespeare regulated his verse thus:

And in his ear I’ll holla ‘Mortimer.’ *Nay,*
I’ll have a starling shall be taught to speak
 Nothing but ‘Mortimer,’—and give it him.

with this pronunciation and scansion:

And in | his ear | I’ll hol|la Mor|t’mer. *Nay.*
 1 2 3 4 5

Hot. And that same sword-and-buckler Prince of
 Wales,—

But that I think his father loves him not,
 And would be glad he met with some mischance,
 I’d have him poison’d with a pot of ale.

The first five quartos print the last line :

‘I would have him poisoned with a pot of ale.’

The folios amended this by :

‘I would have poison’d him with a pot of ale.’

Pope for the sake of the metre printed the line as it stands in the text :

‘I’ld have him poisoned with a pot of ale ;’

All alterations of the line in the quartos are superfluous. I would restore, pronounce, and scan, thus :

I would | have him | pois’n’d with | a pot | of ale.
 1 2 3 4 5

‘Him’ is to be emphatically pronounced.

Wor. Farewell, kinsman ! I will talk to you,
 When you are better temper’d to attend.

Here again we have a word, which is with us now simply a monosyllable, articulated by Shakespeare disyllabically—
 ‘fare.’

Hot. In Richard’s time,—what do you call the place ?—

A plague upon ’t !—it is in Gloucestershire ;—
 ’Twas where the madcap Duke his uncle kept ;
 His uncle York ;—where I first bowed my knee
 Unto this king of smiles, this Bolingbroke,
 When you and he came back from Ravenspurgh.

North. At Berkley Castle.

Hot. You say true.

“’Twas where the madcap Duke his uncle kept.”] ‘Gloucester’ on one occasion says Holinshed, ‘thought to have borne

‘all the rule about the king, for the duke of York was a man
‘rather coveting to live in pleasure than to deale with much
‘busnesse.’—A.D. 1395.

‘Unto this king of smiles, this Bolingbroke.’] After ‘this
‘Bolingbroke’ the oldest copies give ‘sblood,’ whilst the folios
omit ‘sblood,’ as they commonly omit unstatutable exclama-
tions without regard to their propriety as illustrative of the
character who utters them. I would read, therefore, both as
to language and pronunciation, thus :

Unto this king of smiles, this Bol’ngbroke, ‘sblood !

‘When you and he came back from Ravenspurg.’] This
line misstates the facts. Although Henry IV. and Northum-
berland did travel together from Ravenspurg to Berkley,
neither of them had been at Berkley before, so as to be able
to ‘come back from Ravenspurg’ to it. I would read :

‘When you and he came *both* from Ravenspurg.’

‘At Berkley Castle.’] We may amend the language of
Northumberland thus :

Nor. That was at Berkley Castle.

Hot.

You say true.

Hot. Why, what a candy deal of courtesy
This fawning greyhound then did proffer me !
Look,—‘when his infant fortune came to age,’—
And—‘gentle Harry Percy,’—and, ‘kind cousin,’—
O, the devil take such cozeners !—God forgive me !—

It may deserve remark that the words quoted by Percy
were spoken indeed by Bolingbroke when Berkley Castle
was in sight, but that they were not addressed to Percy,
and therefore were not actually a part of the ‘candy courtesy’
proffered to him. The Duke of Lancaster said to Ross and
Willoughby that ‘till his infant fortune came to years,’ &c.,

he 'could pay only in thanks.' To Percy he spoke of 'ripen-
'ing fortune.' He called Percy 'gentle Percy,' too, but not
'kind cousin.' We are entitled to restrict the allusions to
Shakespeare's own description of the scene. We must pro-
nounce and scan the last line thus :

Oh the | dev'l take | such coz'ners !—God | forgive
₁ ₂ ₃ ₄ ₅
 me !—

Hot. Good uncle, tell your tale, for I have done.

Wor. Nay, if you have not, to 't again.

Here, with 'nay' as a disyllabic word again ('Na-e'), and a proper enunciation of another word, we have the perfect line :

Nay, if you have not, *to it* again.

All the quartos read 'to it again,' although the folios read 'to 't.' There is the same difference again in act ii. sc. 4, where the Prince says, 'Breathe a while, and then to it again.' 'To 't' may be taken, then, as a reading produced by a general habit of writing on the part of the editors of the folio.

Wor. And make the Douglas' son your only mean
 For powers in Scotland ; which,—for divers reasons,
 Which I shall send you written,—be assur'd,
 Will easily be granted.—You, my lord,—
 Your son in Scotland being thus employ'd,—
 Shall secretly into the bosom creep
 Of that same noble prelate, well belov'd,
 The archbishop.

'Make the Douglas' son your only mean'] 'only mean' signifies 'your incomparably good instrument.' So Falstaff persuades Mrs. Quickly to part with her plate in comfort since 'glass is your only drinking,' and so too, 'motley is your only wear.'

‘You, my lord.>] All the quartos and the first four folios place a full stop after ‘you, my lord,’ without any stop at all after ‘granted.’ This punctuation produces two difficulties. The first is that attending the addition of ‘my lord’ to the close of an uncle’s address to his nephew. The second lies in the more grave inconsistency of a suggestion that Hotspur, while employed actively in Scotland, should conduct a delicate and perilous intrigue at York. Malone, however, and Collier have both tacitly rejected Thirlby’s simple, but effective amendment, which, placing the period after ‘granted,’ alters the whole import of the passage, and removes both objections.

ACT II.

SCENE I.

1st. Car. Heigh ho! An’t be not four by the day, I’ll be hang’d: Charles’ wain is over the new chimney, and yet our horse not packed. What, ostler!

Before clocks and watches were common there were, of course, two prevalent modes of reckoning time—one by the clock, another by the heavens. So ‘four by the day’ may be an expression contrasted with ‘four of the clock,’ or, as we now say, ‘four o’clock.’ The allusion to Charles’ wain which follows confirms this supposition in some degree. See, too, my note at page 296.

2nd Car. Pease and beans are as dank here as a dog.

I had conjectured ‘dank as a fog’ before I saw Dyce’s defence of ‘dog’ as a prevalent standard of comparison in Shakespeare’s age, made use of at random on all occasions. Collier suggests it is said ‘dank as a dock.’ I still think

'fog' may be the right reading. One meaning of 'fog' is a tuft of grass, which having grown in autumn survives in winter. In Pembrokeshire 'The oats are foggy' is a common description of a kind of bad oats.

Becket, I find from the Cambridge readings, proposes 'dank as a bog,' and Barry 'dank as a dock.'

2nd Car. Why, they will allow us ne'er a jorden, and then we leak in your chimney.

As the cause applies only to one particular bedroom, and therefore the effect also, there cannot be sufficient generality in the assertion to warrant the use of 'your.' 'Your philosophy,' 'your tanner,' 'your water' (all phrases of Shakespeare), might be exchanged with 'philosophy in general,' 'tanners in general,' 'water in general.' 'Your,' however, in the ordinary restricted sense, is out of place. Surely it should be 'our chimney' or 'their chimney.' The fifth quarto and the first folio read 'you will allow us,' and in these 'your chimney' is consistent; not so where 'they' is read.

Hanmer, I find, reads 'the chimney.' The Cambridge editors represent 'thou' as the reading of the fourth quarto instead of 'they.' I do not find it to be so in my photographic reprint of that edition.

1st Car. What Ostler! Come and be hanged :—
hast no faith in thee?

['Hast no faith in thee.'] Delius interprets this as meaning, hath thou so little faith and truth as to leave us in the lurch. I understand it more specifically to refer to the ostler's promise, made a minute before and now broken, that he would come 'anon.'

Gads. I am joined with no foot land-rakers, no long-staff, sixpenny strikers; none of these mad, mus-

tachio, purple-hued malt-worms : but with nobility, and tranquillity ; burgomasters and great oneyers ; such as can hold in ; such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray.

‘Mad’ may be quite right ; but possibly the true reading is ‘made mustachio,’ that is with ‘false mustachios,’ such as were put on to make the sottish villains look terrible. A ‘made mustachio’ is the very opposite of Armado’s in *Love’s Labour’s Lost* : ‘It will please his grace sometimes to lean upon my poor shoulder ; and with his royal finger thus dally with my excrement, with my mustachio.’—Act v. sc. I.

‘Burgomasters and great oneyers.’] ‘Oneyers’ is ‘oneyres’ in the first quarto, ‘oneyers’ in all other old copies. Critical ingenuity may be seen in every form of its last agony at these words. Pope proposes two readings : ‘great oneraires,’ ‘trustees or commissioners,’ ‘or perhaps great one-eycers, men that look sharp and aim well.’ A less infelicitous suggestion was then made by Mr. Harding, adopted by Theobald and Warburton, and commended without adoption by Johnson : ‘great moneyers,’ that is ‘great bankers.’ Hanmer took the hint, and proposed ‘great owners ;’ Johnson acquiesced in the text, complacently interpreting the ‘great oneyears, to mean ‘great ones,’ that is to be a slight misprint for ‘great one-cers,’ a word formed like ‘privateer, auctioneer, circuiter.’ Malone considers ‘great oneyers’ to signify ‘great public accountants,’ because the abbreviation ‘o-ni’ is set by the Court of Exchequer before the name of the sheriff, who is accountable for fines and other money taken in execution, and this in his day was called at the Exchequer ‘onying.’ Capell, I am informed by the Cambridge editors, supposed ‘great oneyers’ to be a corruption of ‘great mynheers ;’ Collier’s ‘Corrector,’ ‘of great ones-yes ;’ and Jackson, of ‘great wandyers.’ As to Malone’s interpretation, I question whether ‘onying’ was ever a phrase so popularly understood as to have been written here. And of all the readings I would observe that they seem either absurd in themselves even to comicality,

or to be improbable relatively to the context. That 'great owners' or 'great bankers' or 'great landed proprietors' travelling with heavy sums, for the safety of which they were responsible, should patronise the profession of highway robbery, does not present itself to me as likely, and of this class are the very men whom Gadshill in this scene proposes to rob. Having said so much, I feel that I owe my venture to the critics. One main difficulty in emendation and interpretation here consists in uncertainty as to the character which these persons should sustain. Are they to be a part of the classification 'nobility,' &c., or of the classification 'such as can strike rather than speak,' &c.? From the latter point of view the reading should be, probably as to the first and surely as to the last, '*burglar-masters* and great *conveyers*:' that is 'men who command the services of the most 'daring robbers, and are themselves thieves upon a grand 'scale.' That 'burglary' to the unlearned signified generally a great crime is hinted by Dogberry's reply to the watchman on hearing of a large bribe for a malicious accusation: 'Flat 'burglary as ever was committed.' 'A conveyer' is one who robs; so Richard II. said to the nobles who despoiled him of crown and kingdom, 'Conveyers are ye all.' 'Conveyers' by the loss of two letters becomes 'oneyers.'

Gads. And yet I lie; for they pray continually to their saint, the commonwealth; or, rather, not pray to her, but prey on her; for they ride up and down on her, and make her their boots.

Cham. What, the commonwealth their boots? Will she hold out water in foul way?

That is, they make her each of them his 'boot,' and therefore their 'boots' generally. To 'make boot' occurs again in King Henry V., and Shakespeare is not content with less than three poor equivocations on this one word in a single play. The present play on 'boot' and 'boots' he repeats

almost in the same words by rendering 'bootless home' into 'home without boots.'

'They pray continually to their saint the commonwealth 'or rather not pray to her, but prey on her.'] The passage is so full of puns that we may infer commonwealth here to have two significations, 'the money of the kingdom' and the 'kingdom itself.' The pun effected by 'praying' and 'preying' seems to have been half-hatched before in the words of the Prince. 'I see a good amendment of life in 'thee from praying to pursetaking.' Hanmer appears not to have apprehended the joke aright when he proposed, as I learn that he did, 'or make her their boots.'

Gads. Give me thy hand : thou shalt have a share in our purchase, as I am a true man.

Cham. Nay, rather let me have it, as you are a false thief.

Gads. Go to ; 'Homo' is a common name to all men. Bid the ostler bring my gelding out of the stable. Farewell, you muddy knave.

'Thou shalt have a share in our purchase.'] 'Purchase' is said rightly by Johnson to be the legal term for 'anything not inherited but acquired ;' and is rightly affirmed too by Steevens to have been anciently the cant term for stolen goods. There is also an intermediate sense between the two, in which it signifies something improperly obtained. So in King Henry IV. pt. ii. :

'For what in me was purchased
'Falls upon thee in a more fairer sort.'

Act iv. sc. 2.

'Purchase' is surely the right word, although the editors of the first folio amended it to 'purpose,' and the other folios
[327 and 328]

followed them in preference to, or in neglect of, all the quartos, which agree in 'purchase.'

Johnson supposes that Gadshill in his reply, 'Go to; "Homo" is a common name to all men,' means to say: 'I drop the word "true," but adhere to a "man;" for "homo" is a common name to all men, and therefore applicable to thieves.' But Johnson, I think, does not full justice to Gadshill's logical apology for his 'true man.' Gadshill, it seems, means to say: 'Everyone who is a man at all is truly a man, and so a true man; as a thief therefore I am "homo," and if homo a true man.' Shakespeare rings the changes upon the signification of 'true,' almost in the same sophistical way, but more seriously, in Pandulph's speech in King John, act ii. sc. I.

SCENE 2.

Fals. What a plague mean ye, to colt me thus?

P. Hen. Thou liest, thou art not colted, thou art uncolted.

'Thou art not colted'] So in North's Plutarch: 'But there was Cicero finely colted, as old as he was, by a young man.'—Cicero, p. 880.

Fal. When a jest is so forward, and afoot too,—I hate it.

'Afoot' here is not merely 'on foot,' but 'progressing afoot,' as in Cymbeline, 'the game's afoot.' Perhaps an equivocation is here intended on the word 'forward,' used both in its literal sense of 'in advance' of us, and in its figurative sense of 'bold and immodest.'

Gads. There's money of the king's coming down the hill; 'tis going to the king's exchequer.

Fal. You lie, you rogue; 'tis going to the king's tavern.

Gads. There's enough to make us all.

Fal. To be hanged.

P. Hen. Sirs, you four shall front them in the narrow lane.

This dialogue, with singular verbal accuracy, verifies the account given by Henry IV. of his son in Richard II. :

‘ Enquire at London ’mongst the *taverns* there ;
‘ For there, they say, he daily doth frequent
‘ With unrestrained loose companions,
‘ Even such, they say, as stand *in narrow lanes*
‘ And beat our watch, and *rob our passengers*,
‘ Which he, young, wanton, and effeminate boy,
‘ Takes on the point of honour to support
‘ So dissolute a crew.’—Act v. sc. 3.

Poins. Sirrah Jack, thy horse stands beside the hedge ; when thou needest him, there shalt thou find him. Farewell, and stand fast.

Fal. Now cannot I strike him, if I should be hang’d.

He had intimated a resolution to kill Poins, even although it might cost him a hanging. Does he now find that he could not strike, even though it might save him a hanging ? or is it simply that he cannot risk a hanging by giving a blow ? I think the first supposition right.

Fal. Now, my masters, happy man be his dole, say I ; every man to his business.

Commentators explain ‘dole,’ but not the more obscure sentence in which it occurs. Since so writing, I find in Dyce’s Glossary under the word ‘Happy :’ ‘This means properly, ‘let his share or lot be the title “happy man,” or “prove

“happiness.” In several passages where it occurs it is difficult to give it this meaning. I venture to ask whether this proverb may not be properly, ‘Hap a man by his dole’—i.e. ‘let a man make the best of the part and lot which fall to him.’

Trav. O, we are undone, both we and ours, for ever.

Fal. Hang ye, gorbellied knaves ; are ye undone ? No, ye fat chuffs ; I would, your store were here ! On, bacons, on ! What, ye knaves ? young men must live, You are grand jurors, are ye ? We’ll jure ye, i’faith.

‘Gorbellied’ appears to be used by Sir Thomas More, Holiday, translator of Juvenal, North, translator of Plutarch, Nashe, and others. It seems to be universally significant of ‘large-bellied,’ without any other element of meaning. That it conveys no reproach beyond this is indicated too by ‘fat chuffs, bacons.’ This fact seems to me to determine its etymology, which has caused perplexity. Junius and Skinner derive it from the Anglo-Saxon ‘gor,’ signifying ‘gore’—i.e. ‘blood’—and ‘filth.’ So ‘gorbellied,’ they interpreted, ‘having stomachs or bellies enlarged and laden with excrementitious matter.’ Wedgwood follows Junius. The editor of Junius, however—the learned Lye—and, in deference to the latter, Johnson, mention the derivation which is, I believe, ‘the true one—gor,’ the Cymro-Britannic particle which *in composition* always signifies ‘excess.’ The Welsh language is full of such compounds as ‘gor-bellied.’ ‘Gor’ as a single word means properly an ‘outer edge’—or that which appears above the surface ; hence ‘extremity’ or ‘excess ;’ hence also the blood which congeals on the surface of a wound, and further, occasionally, any unclean substance.

‘You are grand jurors, are ye ? we’ll jure ye, i’faith.’] In the fierce and terrible outbreak against all the institutions of political society in the earlier days of Richard II., ‘jurors,’ in common with justices and others who assisted in the

administration of the law, were beheaded, wherever they could be laid hold of by the mob. As robbers after disturbed times commonly pretend to the political character, these expressions of Falstaff may have remained as a part of the cant with which highwaymen garnished their outrages in the succeeding reign.

P. Hen. Now, could thou and I rob the thieves, and go merrily to London, it would be argument for a week, laughter for a month, and a good jest for ever.

That is, 'We should talk of nothing else for a week, 'laugh at the thought of it for a month, and tell it as a good 'story for ever.'

P. Hen. Got with much ease. Now merrily to horse :

The thieves are scatter'd, and possessed with fear
So strongly, that they dare not meet each other ;
Each takes his fellow for an officer.

Away, good Ned. Falstaff sweats to death,
And lards the lean earth as he walks along :
Wer't not for laughing, I should pity him.

All this is in the early quartos printed as prose, a fact which makes it the more remarkable that the word 'all,' preceding 'the thieves' in the first quarto, is in the second quarto and in subsequent old copies, and in modern editions generally, omitted. But 'all' is right, I believe, and we should therefore read :

The thieves are *all scatter'd* and possess'd with fear
with this scansion :

The thieves | are all | scattr'd and | possess'd | with fear.

¹ 'Scattered' is a monosyllable, just as ² 'weakend' ³ is in the ⁴ line : ⁵

'Transform'd and weak'n'd,' hath Bolingbroke deposed.

The fifth line, too,

Away, good Ned ; Falstaff sweats to death,

is of normal length. Either 'away' like 'unsay,' in a previous verse of this play, is a trisyllabic word, or 'sweats' is a disyllabic word being pronounced 'sooets' just as twelve is pronounced too-elve, and Warwick Warooick. See my note at page 257.

SCENE 3.

Hot. Let me see some more : 'the purpose you undertake is dangerous ;'—Why that's certain ; 'tis dangerous to take a cold, to sleep, to drink.

At first sight there seems little equality between the danger even of taking cold and that of sleeping and drinking. But Shakespeare's meaning may be illustrated by a passage in *Cymbeline* :

'Being an ugly monster,
'Tis strange, he (*i.e.* death) hides him in fresh cups, soft beds,
'Sweet viands ; or hath more ministers than we
that draw his knives in th' war. —*Act iv. sc. 3.*

Hot. But I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety.

Shakespeare may have had in his mind the maxim of Publius Syrus, '*periculum non sine periculo solvitur*'—'danger 'only can rid us of danger.'

Hot. Ha ! you shall see now, in very sincerity of fear and cold heart, will he to the king, and lay open all our proceedings.

'In very sincerity of fear' seems to admit of two interpretations : one, 'in the frankness produced by fear ;' the other, 'out of mere fear.' The latter is, I believe, the correct construction. So the translators of the Bible write 'the

'sincere milk of the word' for 'the pure unadulterated milk
'of the word,' 1 Pet. ii. 2.

Lady. In thy faint slumbers, I by thee have
watch'd,

And heard thee murmur tales of iron wars :
Speak terms of manage to thy bounding steed :
Cry, 'Courage ! to the field !' And thou hast talked
Of sallies, and retires ; of trenches, tents,
Of palisadoes, frontiers, parapets ;
Of basilisks, of cannon, culverin ;
Of prisoners' ransom, and of soldiers slain,
And all the 'currents of a heady fight.

This passage was suggested, I apprehend, to Shakespeare by the following : 'Some write that this ambition appeared
'plainly by a strange raving that took him in the head during
'his sickness, for he thought that he made warres with
'Mithredates, and shewed in his bed all his gestures and
'movings of his body, as if he had bene in a battell, crying
'the self-same cries out aloud, which he was wont to crie,
'when he was in the extremest fight.'—North's Plut., Marius.

'And all the 'currents of a heady fight.'] 'Currents' is
the word in all quartos ; this was changed to 'current' in the
folio. Capell is said by the Cambridge editors to have first
printed 'currents.' Malone interprets this as equivalent to
'occurrences' in modern style, and all more recent editors
concur in the explanation. The word 'all,' combined with
the enumeration of objects immediately preceding it in Lady
Percy's description, discountenances the change made by the
folio editors of 'currents' into 'current,' and the nature of the
subject seems to exclude the meaning 'streams' from the
word 'currents.' I therefore adopt the reading of the quartos
as followed by Capell, 'currents,' but am not quite content
with the interpretation, 'occurrences.' 'Occurrent' I take to
signify 'objects or events which meet us adversely.' Such a

sense suits this passage of Shakespeare, and also the following :
 'I am thus formed in all occurrents, which seeme either
 'difficult or dangerous. I obey not God, but I assent unto
 'him ; I follow him from my heart, and not of necessitie.'
 Lodge's 'Life of Seneca,' chap. vii.

So again : 'And yet there is not a thing in man so fraile
 'and brittle again, as it, whether it be occasioned by disease,
 'by casual injuries, or occurrents, or by feare !'—Holl., Plinie,
 booke vii., ch. 24.

Lady. Thy spirit within thee hath been so at war,
 And thus hath so bestirr'd thee in thy sleep,
 That beads of sweat have stood upon thy brow,
 Like bubbles in a late-disturbed stream :
 And in thy face strange motions have appear'd,
 Such as we see when men restrain their breath
 On some great sudden haste. Oh what portents are
 these ?

'Thy spirit within thee hath been so at war.'] There appears here nothing in the subsequent lines which can answer to 'so' in the first line. Johnson therefore suggests 'and
 'thought hath so disturbed thee.' This supposes a not very probable corruption of 'thought' into 'thus.' Capell, with S. Walker's approval, amends :

'And thou hast so bestirred thee in thy sleep.'

Here, however, are two words amended, and this therefore also supposes a corruption not very probable. An anonymous correspondent of the Cambridge editors, too, has proposed in the second line of the passage, 'this' for 'thus.' But the 'so' in the first line is made superfluous and even embarrassing, by this single change. But there is no actual fault but the style of the poet, who has, either from lack of words or negligence, repeated 'so' in the second line in such a sense as to have misled all his critical readers into a wrong interpretation of 'so' in the first line. 'So' in the second line manifestly signifies 'to such a degree,' and it is therefore

followed by and refers to 'that' in the third line, and this plain meaning and relation have induced all readers to ascribe the same reference and meaning to 'so' in the first line. But the first 'so' refers backwards by one of its meanings to the eight verses which precede; and the second 'so' refers forwards by another of its meanings to the five verses which follow it, thus:

'Thy spirit within thee hath been at war as I have described ("so"), and in this way ("thus") hath to such a degree ("so") bestirred thee in thy sleep, that beads of sweat have stood upon thy brow,' &c.

If any amendment were advisable, as I do *not* think, I would read:

Thy spirit within thee hath been *hot* at war.

'On some great sudden haste.'] In this line there *seems* to be a foot too much, made by a word superfluous in sense. Steevens, accordingly, omits 'sudden.' But the verse is right with this scansion:

'On some | great sudd'n | haste Oh | what por|tents are these.'

Sudden' is a monosyllable, 'sudd'n.'

It is more doubtful whether we should not read 'on some great sudden hest.' In the first quarto we have actually 'hest;,' in the second and third, 'haste,' and not, as Delius affirms, 'hast;,' a distinction not quite unimportant, inasmuch as 'hest' was in the sixteenth century written 'heaste.' Thus:

'Vouchsafe, O mighty Jove, of heaven and earth high king,
'To grant good fortune to my lawes, and heastes in every
'thing.'
Plut. Solon, p. 82.

I should unhesitatingly give a preference, therefore, to 'hest' as the reading of the earliest quarto but for the following passage: 'As appeared one day, when he was driven to remove in heaste on a sodaine.'—North's Plutarch, Agesilaus, p. 617.

Hot. What, ho! Is Gilliams with the packet gone?

Serv. He is, my lord, an hour ago.

Hot. Hath Butler brought those horses from the sheriff?

Serv. One horse, my lord, he brought even now.

The second line is deficient, but the word 'about' is not unlikely to have dropped out of it in consequence of 'brought' being like it in lettering, and immediately below it in place. I would read therefore:

Hot. What ho! Is Gilliams with the packet gone?

Serv. He is, my lord, *about* an hour ago.

The fourth line again apparently wants a syllable. I learn from the Cambridge edition that Capell amended it thus: 'He brought but even now,' which would be awkward, grammatically; and Keightley, 'he hath brought even now.' I have thought of amending it thus:

Serv. One horse, my lord; he brought *it* even now.

But 'brought' may be a disyllabic word pronounced delicately 'burrought;' and the line therefore needs no addition to it.

Hot. Kate: this is no world
To play with mammets, and to tilt with lips:
We must have bloody noses, and crack'd crowns,
And pass them current too.—Gods me, my horse!—
What say'st thou, Kate? what would'st thou have
with me?

'To play with mammets.'] This is interpreted by Johnson and Steevens, 'to play with puppets.' Steevens in support of this explanation quotes Hamlet: 'I could interpret between you and your love if I saw the puppets dally-

'ing.' But may not the right reading be 'mammels' or some other corruption, 'mammelle' being the French word appropriate to the woman's breasts. Hotspur in this very dialogue makes use of a French word which he has given as a name to his horse, and Shakespeare is not averse from introducing French terms, both in their natural form and slightly Anglicised. To 'play with mammelles' or 'mammels,' and to 'tilt with lips,' are both equally, indeed, parts of the luscious trifling of lovers. Not so 'to play with puppets and to tilt with lips.' While writing out this note I have discovered from Dyce's glossary that Gifford interpreted 'mammet' in the very sense which induced me to propose 'mammel'—i.e. as 'a breast.' But I am ignorant of any such use of 'mammet' or 'mawmet,' which in Shakespeare, Selden, Robert of Gloucester, Wiclif, Chaucer, and Sir Thomas More means an image of one kind or other imitating the human form. I would, then, read the line thus:

To play with *mammels* and to tilt with lips.

Some time after so writing I learn from the Cambridge readings that 'mammels' has been also proposed by a writer in the 'Gentleman's Magazine.'

'And pass them current.'] 'The sense of "current" as it 'refers to money,' says Johnson, 'is well known; as it is 'applied to a broken head it insinuates that a soldier's wounds 'entitle him to universal reception.' Johnson, I think, misses the point; 'current' means the same thing in reference to the money and the broken head; to 'pass broken heads current' is 'to take them without objection, and to offer them without 'hesitation.'

SCENE 4.

P. Hen. Sirrah, I am sworn brother to a leash of drawers, and can call them all by their Christian names, as Tom, Dick, Francis.

Shakespeare seems to avoid the abbreviation 'Frank,'

except as a term of endearment. In the second part we have 'Will Squele and Francis Pickbone.'

P. Hen. They take it already upon their salvation, that though I be but Prince of Wales, yet I am the king of courtesy.

The editors of the folio, either not understanding or not relishing the phrase 'they take it upon their salvation,' altered the reading to 'take it upon their confidence.' Pope, too, although professedly conversant with the quartos, amended the phrase again to 'take it upon their conscience.' But 'they take it upon their salvation' means 'they will risk their salvation on the truth of the facts.' This passage confirms the interpretation, which I have put on the words 'he took it on his death' (King John, act i. sc. 1). See page 5.

P. Hen. They call drinking deep, dying scarlet : and when you breathe in your watering, they cry—Hem ! and bid you play it off.

'When you breathe.'] 'To breathe' is, in meaning, 'to break off for a moment.' 'Watering,' too, is here a metaphorical word for 'drinking' because animals are said to be 'watered' when they drink. So Thersites says of the fountain of the mind of Achilles that he would 'water an ass' at it.

'They cry, Hem!'] 'They cry, Hem!' is represented in the second, third, and fourth folios by 'they cry pem.' But the phrase 'to cry hem' occurs elsewhere : 'I would try if I could cry "hem" and have him,' says Rosalind of Orlando ; and 'hem' appears to have been a common and significant cry of encouragement in Shakespeare's time ; so in Henry IV. pt. ii. we have :

'*Shallow.* In faith, Sir John, we have (that is, "heard the "chimes at midnight"). Our watchword was "hem, boys."'

P. Hen. To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life.

‘I can drink with any tinker.’] Why ‘tinker?’ It appears from the Prince’s language about the ‘drawers,’ ‘I am sworn brother to a leash of drawers,’ that he had devoted himself to their society and dialect *exclusively*. All his quotations in his last speech are from the vocabulary of tapsters. The conclusion, therefore, would seem naturally to be:

I am so good a proficient in one quarter of an hour that I can drink with any *skinker* in his own language during my life.

The less familiar word would easily be supplanted by the more common, even though ‘under-skinker’ occurs soon after.

The Prince accordingly proceeds to talk with Francis in the slang of the tap-room.

P. Hen. I prythee, do thou stand in some by-room, while I question my puny drawer to what end he gave me the sugar.

‘I question my puny drawer.’] All critics and the lexicographers miss the meaning of ‘puny,’ interpreting it ‘little, weak.’ ‘Puny drawer’ is ‘assistant drawer’ in contradistinction to the chief drawer, as a puisne judge was of late so-called in contradistinction to Chief Justice. The prince has just termed the same drawer an ‘under-skinker.’

P. Hen. Wilt thou rob this leathern-jerkin, crystal-button, nott-pated, agat-ring, puke-stockings, caddis garter, smooth-tongue, Spanish-pouch——

‘Nott-pated.’] The old copies read ‘not-pated.’ Steevens altered it to ‘nott-pated’ with general approval. But it

appears to me that a further change in the reading is desirable. Shakespeare would hardly have placed one participle in apposition with seven substantives, and this in the midst of those seven. On the other hand, whoever converted 'nott' into 'not' from failure to understand the word, needed a participle to make the negative intelligible. Hence, probably, one corruption involved two. I think it should be 'nott-pate.' The participle derives no legitimate support from 'thou 'knotty-pated fool' below, because there the word 'fool' necessitated the use of 'pated.'

'Nott-pate' means 'smooth pate.' We have in Holland's Plinie, where the author is speaking of goats: 'They begin' (that is, to procreate their species) 'at the seventh month, 'even while they suck their dams; and as well the bucks as 'the does are held the better for breed, if they be nott and 'have no horns.' Here could not possibly be meant by 'nott' 'having a head with hair cut short,' but 'having a head 'smooth and unfurnished.'

P. Hen. I am not yet of Percy's mind, the Hotspur of the North; he that kills me some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife—'Fie upon this quiet life! I want work.'

'Kills me some six or seven dozen of Scots at a breakfast.'] This 'at a breakfast' has been understood to mean, 'while 'taking his breakfast,' in the literal sense of the words. As such a sense, however, involves an impossibility, Dyce offers, on the behalf of an anonymous correspondent, 'after breakfast.' But Shakespeare elsewhere compares the sensation felt in battle to that of one who feasts; as in Richard II. (act i. sc. 3):

'More than my dancing soul doth celebrate
'The feast of battle with mine adversary.'

Often too he calls the gratification of other passions than hunger by the name of some meal; so Cloten says—

‘And when my lust hath dined.’

Here, therefore, ‘at a breakfast’ means probably at any slight encounter which holds the same relation to a regular, well-contested fight that the lighter repast of a breakfast does to the more substantial meals of dinner and supper.

‘Some six or seven dozen of Scots.】 Hotspur’s father was at this time by Henry IV.’s appointment ‘Warden-General of the western marches toward Scotland.’

P. Hen. Didst thou never see Titan kiss a dish of butter? pitiful-hearted Titan, that melted at the sweet tale of the son! If thou didst, then behold that compound.

I would observe that of this much-disputed passage there are three readings: ‘pitiful-hearted Titan, that melted at the sweet tale of the son;’ ‘pitiful-hearted Titan, that melted at the sweet tale of the sun:’ and ‘pitiful-hearted butter, that melted at the sweet tale of the sun.’ The first is that of the first and second quartos of 1598, adopted by Steevens. The second is that of all the quartos after the second, and of the first two folios, adopted by many modern editors; and by Warburton, with the peculiar condition that he refers the relative ‘that’ before ‘melted’ to the preceding words ‘dish of butter,’ and not to ‘Titan.’ The third is suggested by Theobald and adopted by Dyce. It seems to me that the weight of authority and probability inclines to the first reading, so interpreted as to make ‘Titan’ the antecedent to ‘that.’ In the first place, if the second reading be correct we have an incomprehensible description of Titan as melting at the tale of the sun, and a perplexing description of Titan as ‘pitiful-hearted,’ which greatly needs an explanation, (unless Warburton’s unjustifiable interpretation of ‘pitiful’ as ‘amorous’ be accepted,) while if the first reading be correct, we have a natural description of Titan as ‘pitiful-hearted’ and ‘melting’ in the same sense in which Shakespeare has already used the word, in the line, ‘Nay, if you melt, then will she run

'mad.' Theobald's suggestion, too, 'pitiful-hearted butter,' is arbitrary and needless. If the 'butter' be the antecedent to 'that melted,' and the butter melted to the kissing sun, it must have melted not at any sweet tale, but at the sweet kiss, which was all sufficient for melting the butter. On the whole therefore 'Titan' and 'son' are both preferable to 'Titan' and 'sun,' and to 'butter' and 'sun.'

I would, however, suggest two slight changes in the reading of the first and second quartos. As Phaeton told no tale whatever to his father, and since 'sweet' would not have been very applicable to any tale which he could have told, I think it probable that Shakespeare wrote, 'melted at the sweet *talk*.' So in King John :

' If I talk to him, with his innocent prate
' He will awake my mercy, which lies dead.'

Again as 'the son' or 'the sons' is unintelligible, and as Apollo actually listened to his own son, I would substitute 'thy son' for 'the son.'

I would therefore read the passage thus :

Didst thou never see Titan kiss a dish of butter?
(pitiful-hearted Titan, that melted at the sweet *talk* of
thy son !) If thou, &c.

The variation between 'son' and 'son's,' is one which hardly needs notice, being such as constantly recurs in the genitive cases of the old copies. Steevens proposed 'his son.' Mitford reads 'there' for 'then.' Hanmer, as I also learn from the Cambridge edition, reads 'sweet *face* of the sun.' Keightley, for 'if thou didst' substitutes 'if thou didst never.'

Fal. There live not three good men unchanged in England, and one of them is fat, and grows old : God help the while ! A bad world, I say. I would I were a weaver ; I could sing psalms, or anything ; a plague of all cowards, I say still !

‘There live not three good men.】 ‘There lives not three’ is the reading of the first quarto, and is, I doubt not, right. See Richard II. act iii. sc. 4, and my note there at page 212. We have, too, in Holinshed, ‘By reason of the wars that followed, the charges *was* diminished unto two-and-twenty pounds.’—A.D. 1344.

‘And one of them.】 The first part of the speech is most licentiously expressed—‘not’ should be ‘but’ in order to justify completely the words ‘and one of them,’ for one of them must be one of three, a number which ‘not’ excludes. But the same phraseology occurs elsewhere; for example, ‘There’s not a shirt and a half in my company: and the half shirt is two napkins tacked together, and thrown over the shoulders.’ We must therefore, I think, accept such speaking as a prevalent anomaly in the familiar language of the seventeenth century.

‘God help the while’ may mean ‘God help the days we live in.’

‘I could sing psalms *or* anything’ is the reading of the oldest quartos. The folio amended this by ‘I could sing all manner of songs.’ There has been much discussion on the old text, chiefly, as it seems to me, turning on the difficulty of supposing weavers, who in origin were Flemish Protestants, and famous for their devotion to psalmody, singing ‘anything.’ I would suggest two changes, the first as certain, the second as probable.

There *lives* not three good men unchanged in England, and one of them is fat and grows old: God help the while! A bad world! I say. I would I were a weaver; I could sing psalms *on* (or *for*) anything. A plague of all cowards;—I say still.

‘I could sing psalms on anything’ might mean, ‘what-ever misfortune or wickedness might meet me, I could sing psalms.’

Fal. All? I know not what ye call, all; but if I fought not with fifty of them, I am a bunch of radish:

[343 and 344]

if there were not two or three and fifty upon poor old Jack, then am I no two-legg'd creature.

The complete force of Falstaff's assertion that 'if he fought 'not, &c. he is a bunch of radish,' may be best shown by his own description of Justice Shallow when a young man: 'I do 'remember him at Clements Inn like a man made after 'supper of a cheese-paring; when he was naked he was for 'all the world like a forked radish with a head fantastically 'carved upon it with a knife. He was so forlorn that his 'dimensions to any thick sight were invisible—he was the 'very genius of famine' (Henry IV. pt. ii. act iv. sc. 1).

Falst. Four rogues in buckram let drive at me.

P. Hen. What, four? thou said'st but two even now.

Fal. Four, Hal; I told thee four.

Poins. Ay, ay, he said four.

'Thou saidst but two.'] It deserves to be noted that Falstaff had said neither 'two' nor 'four;' he had said that his own party was 'four,' and that he had 'paid two;' but not that either 'two' or 'four' had attacked him. Did Shakespeare write this error wittingly in order to exhibit the misapprehensions and forgetfulness which are natural to a rapid and broken narrative?

Fal. These four came all a-front, and mainly thrust at me. I made me no more ado, but took all their seven points in my target, thus.

P. Hen. Seven? why there were but four, even now.

Fal. In buckram.

Poins. Ay, four, in buckram suits.

Fal. Seven, by these hilts, or I am a villain else.

P. Hen. Pr'ythee, let him alone ; we shall have more anon.

'But took all their seven points in my target.'] 'Target' is used here in its primary sense—that which it bears as a Cymro-Britannic word—a 'shield.' Its root is 'targ,' a clash. Whalley suggested that the speech of the Prince and Poins's answer are indicative that Falstaff's words are used interrogatively, and accordingly Dyce and other modern editors print :

'*Fal.* In buckram?'

But I understand Falstaff's answer to mean not, 'Am I to consider you as saying that there were only four in buckram?' but, 'When I said "four" I said also "four in buckram"'—that is, 'I restricted the number four to men in buckram, not to men generally.' Poins then puts in 'Ay, four in buckram suits.' But that Poins was not opposing Falstaff openly, as the Prince did, but silyly humouring him in his lies, appears from his very last words, spoken in Falstaff's support, 'Ay, ay, he said four.' There is, therefore, no interrogative in Falstaff's words, 'in buckram.' It is a short and emphatic distinction by which Falstaff would save his consistency.

'*P. Hen.* Prythee let him alone.'] The assignment of the speech, 'Pr'ythee, let him alone,' to Prince Henry seems to me an error of all the copies : it should be given to Poins. The two characters are printed thus : 'Prin.,' 'Poin ;' a mistake would be most easy, even were such mistakes less common than any attentive and critical reader of Shakespeare's prose dialogues must know them to be. These persons have been confounded elsewhere in this play. This view is confirmed, I think, by Falstaff's address to the Prince as follows :

'*Fal.* Dost thou hear me, Hal ?

'*P. Hen.* Ay, and mark thee too, Jack.'

From which words it would seem that the Prince had maintained a silence at Poins' suggestion, such as awakened a doubt in Falstaff whether the Prince, who made no objection to what he had been saying, could have heard it. The question and

answer suggest that Shakespeare had in his memory the words of the collect, 'hear, read, mark, learn.'

Fal. These nine in buckram, that I told thee of,—
&c., their points being broken, &c., began to give me
ground; but I followed me close, came in foot and
hand; and, with a thought, seven of the eleven I paid.

The expression 'I followed me close' is just intelligible in a literal sense, considering the immense projection of Falstaff's abdomen, which placed his individual self behind as it were, his material person. So Shakespeare elsewhere describes a woman as 'following her womb.' 'I followed 'me close' again may mean, 'I pursued the advantage which 'I had won;' as in Henry IV. pt. ii.:

'Oh, such a day,
'So fought, so followed, and so fairly won,
'Came not till now to dignify the times
'Since Cæsar's fortunes.'—Act i. sc. i.

But 'me' is, I believe, a mere racy expletive; so in Titus Andronicus:

'I pry'd me through a crevice in the wall
'When, for his hand, he had his two sons' heads.'

Act v. sc. i.

P. Hen. I'll be no longer guilty of this sin; this sanguine coward, this bed-presser, this horseback-breaker, this huge hill of flesh;—

Falst. Away, you starveling.

'I'll be no longer guilty of this sin.'] It is clear from the punctuations of this passage that no critic or editor has rightly understood these words. 'This sin' is 'Falstaff;' so in King John, John is by Constance called 'the sin' of Elinor. Prince

Henry calls himself guilty of the sin, Falstaff, by reason of his personal connection with him as a friend and associate, as Constance calls John 'Elinor's sin' by reason of her personal connection with him as his mother and ally. There is the same use precisely of 'sin' in Henry VIII.:

'Thy ambition,
'Thou scarlet sin, robb'd this bewailing land.'

Act. iii. sc. 2.

where the 'scarlet sin' is Cardinal Wolsey. The passages illustrate one the other. All modern editors put a semi-colon after 'sin,' and a break after 'flesh,' as though 'sanguine coward,' &c. were not in direct apposition with 'sin,' but commenced a sentence never brought to a conclusion. But a break is a shift too often resorted to by the despairing critics and editors of our author. There is one perfect sentence. I would read and punctuate thus:

P. Hen. I'll be no longer guilty of this sin, this sanguine coward, this bed-presser, this horseback-breaker, this huge hill of flesh.

Fal. S'blood! you starveling!

Poins. Mark, Jack.

P. Hen. We two saw you four set on four; you bound them, and were masters of their wealth.

All the old copies read 'we saw you four set on four and 'bound them.' Pope altered 'and bound them' to 'you 'bound them.' He is followed by Malone, Rann, Dyce, and Knight. Collier reads 'and bind' for 'and bound.' Delius, 'and you bound.' The old copies, however, are certainly right. So we have below:

'I saw young Harry—with his beaver on
'Rise from the ground like feathered Mercury,
'And vaulted with such ease into his seat.'

So again in Henry VI. pt. ii. :

‘ In Ireland I have seen this stubborn Cade
 ‘ Oppose himself against a troop of kerns,
 ‘ And fought so long till that his thighs with darts
 ‘ Were almost like a sharp-quilled porcupine.’

Act iii. sc. i.

The same irregularity, too, occurs in prose authors ; thus :
 ‘ Cæsar then standing to view the battle, he saw a private
 ‘ soldier of his thrust in among the Captaines, and fought so
 ‘ valiantly in their defense,’ &c.—North’s Plutarch, Jul. Cæs.
 p. 719. Thus, too, ‘ This opinion made the noblest men of
 ‘ the citie to despaire of their own safetie and feared to live
 ‘ any longer.’—Ibid. Sylla, p. 472.

P. Hen. And, Falstaff, you carried your guts away
 as nimbly, with as quick dexterity, and roared for
 mercy, and still ran and roared, as ever I heard bullcalf.

‘ Dexterity ’ is at first sight hardly an attribute of bull-
 calves. But ‘ dexterity ’ in Shakespeare often means only
 ‘ promptitude ; ’ so in Hamlet :

‘ Within a month,
 ‘ Ere yet the salt of most unrighteous tears
 ‘ Had left the flushing in her galled eyes,
 ‘ She married. Oh, most wicked speed to post
 ‘ With such dexterity to incestuous sheets ! ’

Act i. sc. 2.

Here was not meant ‘ dexterity ’ in the true and modern sense.
 Still the sentence before us, as a whole, defies all attempts to
 analyse it into consistency and propriety. We do not ‘ hear
 ‘ bull-calves run,’ nor ‘ carry their guts away,’ nor do we hear
 ‘ their dexterity ’ in this ; yet can we not discharge the Prince’s
 words of these almost absurd assertions. Bull-calves, however,
 do ‘ run,’ and Shakespeare has elsewhere noted their aptitude
 to ‘ roar,’ for in Henry IV. pt. ii. we have :

‘Prick me Bullcalf, till he roar again.’

We could, at the expense of a very slight change, introduce sense and consistency, thus :

And, Falstaff, you carried your guts away as nimbly, with as quick dexterity, and roared for mercy, and still ran and roared, as ever I heard, *did* bull-calf.

P. Hen. What trick, what device, what starting hole, canst thou now find out, to hide thee from this open and apparent shame ?

‘What starting hole canst thou find.>] It appears from a passage in Holinshed, that although ‘starting-hole’ means properly a place in which one hides, not to take refuge but to make an attack in surprise, yet, as the place of cover and of sally is also naturally the place of return and concealment, it may come to signify, as here, a place of refuge : ‘The ‘Welshmen were not so discouraged herewith but that they ‘brake upon them out of their starting-holes and places of ‘refuge through the marshes’ (Holinshed, Henry III. 1257, quoted by Richardson under the word ‘start’).

‘To hide thee from this open and apparent shame.>] There is no tautology in ‘open and apparent.’ ‘Open’ here is equivalent to ‘public,’ or ‘apparent’ in its modern sense ; and ‘apparent’ here, as elsewhere in Shakespeare, is ‘incontro-
‘vertible,’ ‘unquestionable.’

Fal. Why, thou knowest, I am as valiant as Hercules : but beware instinct ; the lion will not touch the true prince. Instinct is a great matter ; I was a coward on instinct.

‘Beware instinct’ I cannot think right. If ‘beware’ have its proper meaning it is not naturally applicable here, for why should the Prince beware instinct ? And yet Shakespeare never

‘*You fought fair.*’] In the expression ‘fought fair’ there is an equivocation on the two senses of ‘fair,’ the first the more modern sense, and the second the ancient sense of ‘fair’ in warlike matters, which is ‘softly and yieldingly.’ So the Bastard in King John rebukes his uncle :

‘Shall we upon the footing of our land

‘Send fair play orders, and make compromise.’

Act v. sc. 1.

And again, Richard II. :

‘We do debase ourselves, cousin, do we not,

‘To look so poorly, and to speak so fair?’

Act iii. sc. 3.

But this sarcastic equivocation, as it is printed and punctuated, seems irregularly expressed ; for if all were addressed in the words, ‘Now, sirs, you fought fair,’ and there was no one to address but Peto and Bardolph ; ‘*so did you, Peto,*’ &c., would be superfluous and incorrect. The hearers present, however, may have been three, exclusive of Poins, the absence of Falstaff, (who has just gone out), notwithstanding. All modern editors in their stage directions say, ‘Enter Gadshill,’ as well as ‘Falstaff, Bardolph, and Peto,’ while all old copies omit all notice of any but Falstaff. The first words then, ‘Now, sirs,’ may possibly be considered as a mere call to all present to attend ; and the first address, ‘*by’r lady, you fought fair,*’ may be taken as applied to Gadshill only, although his name is not mentioned, and he does not speak a word in the whole scene. But as the presence of Gadshill must be assumed, and as the address to him of the first words must also be taken for granted in order to give propriety to the following, ‘*So did you, Peto,*’ it would be more natural to suppose that Shakespeare wrote :

Now, *Sir*, by ’r lady you fought fair ; so did you, Peto ; so did you, Bardolph.

Bard. I did that I did not this seven years before,
I blushed to hear his monstrous devices.

P. Hen. O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner and ever since thou hast blushed extempore.

‘Ever since thou hast blushed extempore.】 This is the second employment by Shakespeare of the word ‘extempore’ within a page. As every blush, which is natural, is unpremeditated and the spontaneous work of the moment, every natural blush is ‘extempore;’ and Bardolph’s blush being the chronic effect of ill-health or intemperance was the very opposite of this. ‘Extempore,’ however, may mean, by an irregular use of the word, ‘fit and ready for the occasion,’ and therefore the fixed suffusion of Bardolph’s face may perhaps have been called an ‘extempore blush’ as ready on every occasion and for every occasion as it arose.

P. Hen. Do thou stand for my father, and examine me upon the particulars of my life.

Fal. Shall I? content:—This chair shall be my state, this dagger my sceptre, and this cushion my crown.

P. Hen. Thy state is taken for a joint-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown, for a pitiful bald crown.

‘Thy state is taken for a joint-stool,’ &c.】 Johnson considers that this answer of the Prince had ‘been better omitted, ‘as containing a mere repetition of Falstaff’s own description ‘of his regalia;’ and Dr. Farmer accordingly regards it not as an answer of the Prince to Falstaff, but as an apostrophe to his father the King. But in fact, this account is not mere repetition. First, the language of the Prince represents all the objects spoken of as meaner than does the description of them by Falstaff; the ‘chair’ becomes a ‘joint-stool;’ the dagger’ a ‘leaden dagger;’ the ‘cushion’ an old reveller’s bald head. Secondly, the language of the Prince indicates one object different from and corrective of that proposed by Falstaff. The Prince’s answer is addressed

to Falstaff in his character as King ; and its meaning is this :
 ‘ We suppose a throne where we see a joint-stool, we suppose a golden sceptre where we see a leaden dagger, and we suppose a precious rich crown where we see a pitiful bald crown.’ ‘ Taken for ’ is equivalent to ‘ understood instead of,’ or ‘ is in thought substituted for.’

‘ A leaden dagger.] The following lines explain the phrase ‘ a leaden dagger :’

‘ Does not each look a flash of lightning feel,
 ‘ Which spares the body’s sheath, yet melts the steel ?’

The sheath and the weapon were made of different materials ; the sheath of Falstaff’s dagger was of lead ; and the sheath only being seen is here spoken of as the dagger.

Fal. For God’s sake, lords, convey my tristful queen,
 For tears do stop the flood-gates of her eyes.

‘ For tears do stop the flood-gates.] Water does not stop flood-gates, although flood-gates are made to either stop or discharge water as the case may be. Farmer proposed ‘ ope the flood-gates.’ But this is not consonant, I apprehend, with Shakespeare’s imagery, which I understand to be that of water reaching the top of the barrier, and then so over-topping as to clear it and go over the flood-gate. I would read accordingly :

For tears do *top* the flood-gates of her eyes.

‘ Top ’ is a Shakespearean phrase which expresses this. So we have in Macbeth :

‘ There lives not a devil
 ‘ More damn’d in evils to top Macbeth.’

Act iv. sc. 3.

So again in Lear :

‘ Edmund the base shall top the legitimate.’

Act i. sc. 2.

Again in the same play :

‘Make much more, and top extremity.’

Act v. sc. 3.

So again in Hamlet :

‘He topp’d my thought.’—Act iv. sc. 7.

So again in Coriolanus :

‘Topping all others in boasting.’

Act ii. sc. 1.

The same idea is presented in the substantive, ‘top full of cruelty.’—Macbeth, Act i. sc. 5.

And again in King John :

‘Their souls are topfull of offence.’

Act iii. sc. 4.

Fal. Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied : for though the camomile, the more it is trodden on, the faster it grows, yet youth, the more it is wasted the sooner it wears.

‘I do not only marvel where thou spendest thy time.’] This does not mean, as the same words would at the present day, ‘I wonder where you spend your time, and what company you keep,’ but, ‘I am astonished at the places in which you spend your time, and at the kind of company which you keep.’

‘Yet youth.’] These words are not in the first and second quartos, whose reading is ‘so youth,’ an error which the third quarto amended by ‘yet youth.’ This reading has prevailed universally since its publication. But I do not quite perceive how the transcriber or printer of the first copies could mistake ‘yet’ for ‘so.’ Perhaps the poet wrote :

for though the camomile, the more it is trodden on, the faster it grows, *soft* youth, the more it is wasted, the sooner it wears.

'Soft' is similarly applied to the earliest stage of human life in *Troilus and Cressida* :

'Soft infancy that nothing cans't but cry.'—Act ii. sc. 2.

Numerous and natural are the accidents by which 'soft' might be printed 'so.'

Fal. That thou art my son, I have partly thy mother's word, partly my own opinion ; but chiefly, a villanous trick of thine eye, and a foolish hanging of thy nether lip, that doth warrant me.

This is susceptible of two constructions : the first and most obvious is, 'I have partly thy mother's word, partly 'my own opinion, that thou art my son, but chiefly a villanous trick of thine eye, and a foolish hanging of the nether lip which warrants me.' According to this 'that doth warrant me' means 'which doth warrant me.' The second and less patent is, 'I have partly thy mother's word, 'and partly my own opinion, that thou art my son ; but a villanous trick of thine eye, and a foolish hanging of thy 'nether lip, chiefly give me warranty of that.' According to this 'that doth warrant me,' means 'which warrants me that.' I think the latter construction to be the right one. The turn of expression is similar in *Measure for Measure* :

Isabel.

How say you ?

Ang. Nay, I'll not warrant that.

And, again, in *Coriolanus* more completely :

Vcl. But Aufidius got off.

Men. And 'twas time for him too, I'll warrant him that.

Fal. If then thou be son to me, here lies the point ;—why, being son to me, art thou so pointed at ? Shall the blessed sun of heaven prove a micher, and eat blackberries ? a question not to be asked. Shall the

son of England prove a thief, and take purses? a question to be asked.

‘Shall the blessed sun of heaven prove a micher, and eat ‘blackberries?’] All editors print ‘the blessed *sun* of heaven.’ We should read ‘the blessed son of heaven.’ This brings out the real contrast between the son ‘of the king’ and ‘of ‘England’ and some other ‘son,’ which would be lost by introducing the ‘*sun* of heaven.’ Steevens, Delius, and Reed interpret ‘micher’ as a thief, but ‘micher’ is simply ‘a truant,’ both according to the authority of Johnson, Warburton, and others, and according to my own knowledge. A school boy in Pembrokeshire, thirteen years of age, being questioned about his punishments, said that he had been caned three times; once for whispering, once for cutting his slate pencil with a knife, and once for ‘miching,’ which he explained to mean being absent from school lessons. I believe that an allusion is here made to the supposed truancy of Christ, when, after being missed by his father and mother, and sought in all places where a truant boy might be found, He was discovered at last in the Temple. That the word ‘micher’ is not used in the sense attributed to it, of a lurking and petty thief, is hinted by the ‘micher’s’ conduct ‘eating blackberries,’ which is the worst delinquency imputed to him here; and that Shakespeare should realise mere truancy in the eating of blackberries is not alien from his general manner. ‘Musser’ and ‘se musser’ are old French words signifying, according to the Dictionnaire de l’Académie, ‘se cacher.’ ‘Mucciare’ and ‘smucciare’ are Italian words meaning ‘to slink away privily.’ Although, therefore, Richardson gives ‘pilfering’ as its first, and ‘skulking’ as its second meaning, I believe that this order might be well reversed. I would therefore read thus:

Shall the blessed *son* of heaven prove a micher
and eat blackberries? a question not to be asked.
Shall the son of England prove a thief and take
purses? a question to be asked.

How easily and often the mistaken interchange of ‘son’

and 'sun' was made, can be estimated by the fact that the first quarto here gives 'sun' where the rest print 'son,' while in a passage quoted at page 343, the first and second quarto print 'son' where the rest give us 'sun.' The Cambridge editors adhere with their usual tenacity, but not with their usual good fortune, to the first quarto. The applicability of 'son of heaven' probably escaped them, as it has all others.

Fal. If that man should be lewdly given, he deceiveth me, for, Harry, I see virtue in his looks. If, then, the tree may be known by the fruit, as the fruit by the tree, then peremptorily I speak it, there is virtue in that Falstaff.

'If then the tree,' &c.] Sir T. Hanmer reads, 'If then the fruit may be known by the tree, as the tree by the fruit,' &c.; and his emendation has been adopted in the late editions. The old reading is, I think, well supported by Mr. Heath, who observes: 'Virtue is considered as the fruit, the man as the tree; consequently the old reading must be right—' "If then the tree may be known by the fruit, as the fruit by the tree:" 'that is, "If I can judge of the man by the virtue I see in his looks, he "must be a virtuous man."'—MALONE.

Falstaff does not openly *disclose* an hypothesis so manifestly unwarrantable as that which Heath here ascribes to him, 'that a man can be judged by the virtue in his looks.' He clothes his reasoning in the language of Scripture, and thus carefully disguises the means by which, while employing the words of a great aphorism, 'by their fruits ye shall know them,' he so alters and vitiates its import as plausibly to reach the conclusion that he must be virtuous. Falstaff says in terms that if a tree is to be known by its fruits, there is virtue in Falstaff, for there is virtue in his looks. Thus, whereas the Gospel principle assumed the fruit of a virtuous man to be virtue in conduct, Falstaff, retaining 'virtue' as essential to the nature of this fruit, dropped 'conduct,' and reasons as if 'virtue in looks' could constitute 'fruit.' The reading of the old copies is surely right. Falstaff did not affirm the converse of the

Gospel principle, as Hanmer supposes, but palter with the language of it.

P. Hen. Thou art violently carried away from grace : there is a devil haunts thee in the likeness of a fat old man : a tun of man is thy companion.

I suspect the same pun here as once before on the word 'fat'—a 'fat old man' is a 'fat,' or 'vat,' or 'tun old man. Since so writing I find that 'an old fat man' is the reading of the first, second, third, and fourth quartos. This reading assists the equivocation, and has, of course, most high authority. I propose to restore it by reading :

There is a devil haunts thee in the likeness of an *old fat man* ; a tun of man is thy companion.

So I find that the Cambridge editors read, as indeed might be expected.

Fal. If sack and sugar be a fault, God help the wicked ! If to be old and merry be a sin, then many an old host that I know is damned : if to be fat be to be hated, then Pharaoh's lean kine are to be loved.

The meaning of the first prayer may be either 'if sack and sugar be a fault, then the wicked have my best wishes,' or 'if sack and sugar be imputed as a fault, what must be the judgment on real wickedness !'

Host. The sheriff and all the watch are at the door : they are come to search the house ; shall I let them in ?

Fal. Dost thou hear, Hal ? Never call a true piece of gold a counterfeit : thou art essentially mad without seeming so.

P. Hen. And thou a natural coward without instinct.

‘mad.>] Old copies, ‘made.’ Corrected by Mr. Rowe. I am not sure that I understand this speech. Perhaps Falstaff means to say. ‘We must now look to ourselves. Never call that which is real danger, fictitious or imaginary. If you do, you are a madman, though you are not reckoned one. Should you admit the sheriff to enter here, you will deserve that appellation.’ The first words, however, ‘never call,’ &c., may allude, not to real and imaginary, but to the subsequent words only—essential and seeming madness.—MALONE.

Falstaff, I believe, does not here at all allude to the reality or semblance of dangers ; nor does he connect the Prince’s madness with the latter. Falstaff, when the sheriff knocked, was listening to an accusation of himself for personating virtue, reverence, wisdom, and gravity by his appearance, while in truth he was ‘worthy in nothing.’ Falstaff means then : ‘Do not attempt to represent me, who am true gold in my virtue, as a mere counterfeit simulating golden virtue ; and do not pretend to pass yourself off as merely simulating the madcap when you are veritably and actually mad.’ ‘Seeming so’ does not signify merely ‘appearing to be so,’ but ‘simulating to be so.’ Capell, like all other critics, misunderstood the word, and actually printed : ‘If thou dost, thou art essentially mad without seeming so.’ But we have in *Measure for Measure* :

‘Wrench awe from fools, and tie wiser souls
‘To thy false seeming.’—Act ii. sc. 4.

And again :

‘Ha ! little honour to be much believed,
‘And most pernicious purpose ! seeming ! seeming
‘I will proclaim thee, angels.’—Act ii. sc. 4.

That this is the true interpretation is confirmed by the Prince’s reply, ‘And thou a natural coward, without instinct,’ which means : ‘As I need no simulation to make me a madman, so you need no instinct to make you a coward, for you are by nature a coward.’

Fal. I deny your major: if you will deny the sheriff, so: if not, let him enter.

This equivocation between the wider premiss in a syllogism, and the chief magistrate of the city of London, is illustrated by a passage in Holinshed: 'She ordained for her husband and for herself a solemn obit to be kept yearlie in that church (St. Paul's), where the major being present with the shiriffes, chamberlain, and sword-bearer, should offer each of them a pennie, and the major to take up a pound, the shiriffes either of them a marke, the chamberleine ten shillings, and the sword-bearer six shillings eightpence, and every other of the major's officers two-and-twenty pence and the number of eight officers belonging unto the shiriffes (and by them to be appointed) eight pence a piece.' A.D. 1639. In this passage of the Chronicler we have all—'the major,' 'the shiriffe,' and probably his 'watch.'

There is also an equivocation in 'deny,' which had in Shakespeare's day two common significations, the one to disaffirm the truth of something stated, the other to refuse the grant of something requested. The logical major of the Prince is disaffirmed; the official Major is refused admittance.

Sher. First pardon me, my lord, a hue and cry
Hath followed certain men unto this house.

Prince. What men?

Sher. One of them is well known, my gracious
lord,
A gross fat man.

Car. As fat as butter.

All modern editors print all this passage as verse. In order to make the measure more regular, Steevens omitted the word 'gracious' from the last line but one, leaving the last line defective: and Capell added, 'Sir,' I am informed, to the last, leaving the last but one excessive. As a slight transposition cures both at one stroke, I would read:

Prince. What men?

Sher. One of them is, *my gracious lord,*
Well known ; a gross fat man.

Car.

As fat as butter.

ACT III.

SCENE I.

Hot. Lord Mortimer,—and Cousin Glendower,—
Will you sit down?—
And uncle Worcester;—a plague upon it!
I have forgot the map.

Glend.

No, here it is.

Sit, cousin Percy ; sit, good cousin Hotspur,
For by that name as oft as Lancaster
Doth speak of you, his cheek looks pale, and with
A rising sigh, he wisheth you in heaven.

This passage is so arranged in all modern editions which I have seen. In the quartos, however, the speeches both of Hotspur and Glendower are printed in prose, while the folio gives them in irregular versification. I would print all as verse, but differently from existing arrangements, thus:

Hot. Lord Mortimer, and, cousin Glendower, *will*
you

Sit down ; and uncle Worcester,—a plague upon it!
I have forgot the map.

Glend.

No, here it is.

The verses thus become regular in metre, according to the general rules of Shakespeare's prosody. Either the final 'er' of Worcester is lost before the following vowel 'a,' or 'uncle' is a monosyllable.

Hot. And you in hell as often as he hears
Owen Glendower spoken of.

Glend. I cannot blame him : at my nativity,
The front of heaven was full of fiery shapes,
Of burning cressets ; and, at my birth,
The frame and the foundation of the earth
Shak'd like a coward.

Hot. Why, so it would have done
At the same season, if your mother's cat had
But kitten'd, though yourself had ne'er been born.

In the quartos Hotspur's speeches are printed as prose. So, too, in the folio. Modern editions generally arrange all Hotspur's speeches, and the reply of Glendower, as in the quoted text, so as to make one defective and one excessive verse. All old copies give us in the second line 'spoke of.'

'The frame and the foundation.'] The first quarto reads 'and huge foundation ;' 'huge' was detrimentally omitted in subsequent copies. But the word 'huge' gives force to the description, and vivacity to the comparison which follows it ; and that Shakespeare made use of it here is confirmed by this passage in Holland's Plinie : 'That the vengeance and 'punishment of malefactors may well come late whiles God 'is busily occupied otherwise in so huge a frame of the world.' Booke ii. ch. vii. I would read all thus :

Hot. And you in hell, as often as he hears
Owen Glendower *spoke* of.

Glend. *I cannot blame him :*
At my nativity the front of heaven
Was full of fiery shapes, of burning cressets ;
And at my birth the frame and huge foundation
Of the earth shaked like a coward.

Hot. *Why, so it would have*
Done at the same season, if your mother's cat
Had but kitten'd, though yourself had ne'er been born.

'Glendower' may be pronounced, as, in fact, it should be, in two syllables. 'Coward,' 'season,' and 'kitten'd,' pronounced 'cow'rd,' 'seas'n,' and 'kitt'n'd,' are all monosyllables; and so the verses in which they appear are lines perfect in scansion, although not of the smoothest; nor indeed tolerable, unless articulated as the printing in this sentence represents them. I believe that Shakespeare may have written 'have done,' although 'have' would have sufficed, and also 'but,' although 'but' seems hardly needful, and not well placed.

Pope, I find from the Cambridge readings, gives 'I blame 'him not,' and in the ninth line, 'and know that at my birth.' 'Aye and at my birth' has also been proposed by Capell. Pope omitted 'why' and 'but' in Hotspur's last speech.

Hot. Diseased nature oftentimes breaks forth
In strange eruptions : oft the teeming earth
Is with a kind of cholick pinch'd and vex'd
By the imprisoning of unruly wind
Within her womb ; which, for enlargement striving,
Shakes the old beldame earth, and topples down
Steeple, and moss-grown towers. At your birth,
Our grandam earth, having this distemperature,
In passion shook.

['Oft the teeming earth.'] The whole picture is made somewhat incongruous by the words 'teeming earth.' We have thus an 'old beldame' and 'grandam,' whose decayed system is pinched and vexed with flatulent colic spoken of as 'teeming.' Youth and fruitfulness are thus combined with decrepitude by conditions which Shakespeare has elsewhere described as incompatible. 'Is not my teeming date drunk 'up?' says the old Duchess of York to her husband.—Rich. II., act v. sc. 2. Possibly the right reading may be :

Oft the *teening* earth
Is by a kind of colic pinched and vexed.

'Teen' is distress and pain, and being used by Shakespeare in that sense would suit 'diseased nature.'

'The imprisoning of unruly wind within her womb.'] 'Womb' in Anglo-Saxon meant generally the lower part of the trunk, including the assimilative no less than the reproductive systems. So 'womb-rack' is the old word for 'colick.' Nor in the seventeenth century was this general sense of 'womb' unknown, as Falstaff, speaking of his corpulency, in this play, says, 'O my womb, my womb, my womb undoes me.' The earth's womb, then, may mean here 'the earth's interior parts.' Any way, the description is rather suited to the rough and ready Hotspur than positively pleasant in itself.

'Our grandam earth,' &c.] Pope, in order to reduce this line to good measure substituted 'with' for 'having;' but 'having' is certainly to be pronounced in accordance with the usage of Shakespeare in one syllable.

'In passion shook.'] 'Passion' signifies, of course, 'suffering.'

'Shakes the old beldame earth, and topples down.'] 'Earth' occurs three times in the passage, and is needless and inharmonious. Earth, too, a word which, in Shakespeare, is certainly twice over misprinted for another word. See my note at page 238. I suspect that Shakespeare here wrote :

Shakes the old beldame *through* and topples down.

Glend. The goats ran from the mountains, and the herds

Were strangely clamorous to the frightened fields.

'Clamorous to the frightened fields.'] The preposition 'to' has been discarded by Mason for 'in;' and Steevens has defended it apologetically by another precedent of 'to' in Shakespeare, which I do not think quite meets the case: but 'to' appears to me to give a more vivid picture than 'in' would have done. We have a similar conversion of a positive to a relative condition in Richard III.—

‘That cropped the golden prime of this sweet prince,
‘And made her widow to a woful bed.’—Act ii.

Besides, we might without violence interpret the line thus :
‘The herds were clamorous to a degree and in a manner
‘quite unknown (“strangely clamorous”), and therefore fright-
‘ful to the fields (“to the frightened fields”).’

It is observable that an alarming prodigy mentioned by Holinshed as attendant on Glendower’s birth is omitted by Shakespeare. ‘Strange wonders happened (as men reported) on the birth of this man. For the same night he was born, all his father’s horses in the stable were found to stand in blood up to the bellies.’ (Holinshed, A.D. 1402.)

Glend. Where is he living,—clipt in with the sea
That chides the banks of England, Scotland, Wales,—
Which calls me pupil, or hath read to me?
And bring him out, that is but woman’s son,
Can trace me in the tedious ways of art,
Or hold me pace in deep experiments.

‘Can trace me.】 ‘To trace’ is ‘to follow close,’ hence ‘to move on precisely the same path,’ and so ‘to resemble’ (the word ‘follow’ has the same meaning amongst the people, who speak of a child ‘following such a one’ for ‘resembling such a one’ in some parts), and hence ‘to be equal to.’ There is a similar use of the term ‘trace’ in Hamlet : ‘His semblable is his mirror ; and who else would trace him—his umbrage ; nothing more.’—Act v. sc. 2.

‘In the tedious ways of art.】 ‘The tedious ways’ are ‘the intricate and profound methods.’ So we have it written of Alexander the Great : ‘He was thought to be a greater bibber than he was, because he sate long at the boorde rather to talke than drinke ; for ever when he dranke he would pounnd some tedious matters.’—Plutarch, Alexander the Great.

‘To hold me pace in deep experiments’ presents ‘experi-

'ments' in a sense very closely allied to its modern meaning. But in Shakespeare's day it had another, if not a current, signification, of which we should here retain the remembrance. 'Experiment' is a word applied to procedure, or to instruments, used in magical performance. We are told by Holinshed, that in a great trial by battle between Sir John Anneslie and Thomas Ketrington at Westminster in the third year of Richard II. an oath was administered to the combatants, which amongst other provisions purported 'that they had not 'about them any herb, or stone, or other kind of experiment, 'with which magicians use to triumph over their enemies.' (A.D. 1380.) Henry IV. has already called Glendower 'a 'magician.'

Glend. I can call spirits from the vasty deep.

Hot. Why, so can I ; or so can any man ;
But will they come when you do call for them ?

Glend. Why, I can teach you, cousin, to command
The devil.

Hot. And I can teach thee, cousin, to shame the
devil.

'Why, I can teach you, cousin, to command the devil.']
Pope, I find from the Cambridge lists, omits 'cousin.' I
would read :

I can teach you, cousin, to command the devil.

'Why' is not well placed here, and seems to have slipped in from the same position in the line of Hotspur's first reply, where it is naturally used. 'You' is to be emphatically pronounced, and 'cousin' here, as often elsewhere, 'cous'n.'

Mort. Come, come, no more of this unprofitable
chat.

'This line may be pronounced and scanned as a verse, thus :
Come, come, | nomore | of this | unprof't|abl' chat. |

Glend. Three times hath Henry Bolingbroke made
head

Against my power ; thrice from the banks of Wye,
And sandy-bottom'd Severn, have I sent him,
Bootless home, and weather-beaten back.

Hot. Home without boots, and in foul weather
too !

‘Bootless home, and weather-beaten back.’] The next line shows that ‘bootless’ is the right word, and that we cannot read ‘bootyless’ in order to give the right number of feet to this verse. Nor can I accept, as Malone is disposed to do, Pope’s allocation of the word ‘him,’ standing in the close of the last verse, to the commencement of this line ; for, unless emphatically pronounced, ‘him’ does not heal the line, and if emphatically pronounced, it produces a discord in expression. Neither, again, can I accept Capell’s rejection of ‘back.’ ‘Bootless’ is certainly a trisyllabic word here, as we have already seen ‘England’ to be. ‘Bootless home and weather-beaten back’ must not be interpreted ‘to his home without ‘booty, and weather-beaten back,’ but without booty and weather-beaten, back to his home.’

In Macbeth we have the same two words, ‘back’ and ‘home,’ combined thus in a similar description—

‘We would have met them dareful, beard to beard,
‘And beat them backward home.’—Act v. sc. 5.

The apparent or supposed tautology therefore produced by ‘home’ and ‘back’ warrants no inference against the genuineness of the line.

Glend. Come, here’s the map ; Shall we divide our
right,

According to our threefold order ta’en ?

Mort. The archdeacon hath divided it
Into three limits, very equally :

England, from Trent and Severn hitherto,
 By south and east, is to my part assign'd :
 All westward, Wales beyond the Severn shore,
 And all the fertile land within that bound,
 To Owen Glendower :—and, dear coz, to you
 The remnant northward, lying off from Trent.
 And our indentures tripartite are drawn.

&c.

&c.

&c.

‘The archdeacon hath divided it.】 Hanmer added ‘already’ to this line, in order to fill up the measure of a perfect verse, which runs thus in all the old copies. Steevens, too, supposes the word to be Shakespeare’s. This conjectural ‘already’ jingles unpleasantly with the last word in the following line, ‘equally.’ Unless we may assume Shakespeare to have pronounced the word ‘archdeacon’ in four syllables, thus : ‘archadeacon,’ or thus : ‘arachdeacon,’ I would read :

The archdeacon *here* hath divided it,

That is, the archdeacon of Bangor. The scene is laid at Bangor, and there is wanting some word to indicate what archdeacon is meant.

‘England, from Trent and Severn hitherto.】 What means ‘hitherto’? Malone supposes Mortimer ‘to point to a spot on ‘the map,’ and Delius reticently follows him. But first, what spot could he have pointed to? or how could any *spot* lying south and east of Trent and Severn mark the south-eastern boundary of a kingdom? Secondly, Shakespeare certainly never does, and according to lexicographical consent writers in general never do, apply ‘hitherto’ to *space* at all, but always to *time*. In this it differs from ‘thitherto,’ which means to some *place* where the speaker is not. So, ‘and he filled all the ‘fields thitherto with dead bodies and spoiles.’—North’s Plutarch. Julius Cæsar, p. 721. We *might* therefore save our author’s consistency with general rules and his own usage by reading :

England, from Trent and Severn *thitherto*
By south and east, is to my part assigned :

As the speaker of these words was at Bangor, 'thitherto' could indicate the line of the eastern and southern coast of England. But 'hitherto' has here a meaning I believe peculiar to the age of Shakespeare or to himself, 'with this limitation ; to this degree ; up to this point.' So :

'The great man down, you mark, his favourite flies ;
'The poor advanced makes friends of enemies :
'And hitherto doth love on fortune tend,
'For who not needs shall never lack a friend.'

Hamlet, act. iii. sc. 2.

So again :

'To you I am bound for life and education ;
'My life and education both do learn me
'How to respect you ; you are the lord of duty,
'I am hitherto your daughter.'—Othello, act. i. sc. 3.

In this passage, then, we may understand Mortimer to say 'England, so much of it, that is, as is bounded on the north by Trent and on the west by Severn, is assigned for my part.'

'And all the fertile land within that bound.'] This means the English land not included in '*Wales* beyond the Severn shore,' which the Severn bounds on the east : that is, Hereford, Monmouth, part of Salop, Worcester, and Gloucester.

'And our indentures tripartite are drawn.'] Not only does Hotspur, who listened to this speech of Mortimer, within a few seconds of time after it ask the question, which, if the line be right, seems superfluous, 'Are the indentures drawn ? Shall we be gone ?' but he receives for answer, 'that the writer shall be hastened by Glendower's personal interposition,' which certainly implies that they are not yet drawn. Again, the same Mortimer who speaks these words hereafter declares that by the time when Glendower's daughter shall have finished her singing, 'the book will, he thinks, be drawn ;' and Hotspur, too, after the song is actually over, still expresses a doubt whether 'the indentures be drawn.' Therefore there is an

apparent contradiction between these words and those which follow. Three methods occur to me of meeting the difficulty. First, 'and' may here mean 'if.' Again and again is 'an' spelt 'and' in printed works of the sixteenth century. And not only is the same condition expressed by the word 'an' below thus : 'An the indentures be drawn, I'll away within these two 'hours,' but 'an' is there as here printed 'and' by all the old copies, and as 'an' by all modern editors since the time of Capell. On the other hand we may leave to 'and' its modern and exclusive meaning, and make a distinction between the 'precedent' or 'draft' of indenture and the engrossed instrument or instruments copied from it by the scrivener for formal execution, in the possession of each party. The first statement of Mortimer may refer to the first, 'the draft,' and the question of Hotspur and the subsequent assurance of Mortimer apply to the second. This distinction is countenanced by the soliloquy of the scrivener in Richard III. :

'Here is the indictment of the good lord Hastings
'Which in a set hand fairly is engross'd,
'Eleven hours have I spent to write it over,
'The precedent was full as long a doing.'—Act iii. sc. 7.

Again, we may give to the whole line this sense : 'And the indentures between us are drawn in a tripartite form,' where the fact stated is not the completion of his drawing of the indentures, but the tripartite form in which the indentures are framed. But I would also remind editors of a simple emendation universally rejected, which Theobald proposed :

'And our indentures tripartite are drawing.'

Mort. My father Glendower is not ready yet,
Nor shall we need his help these fourteen days :
Within that space [*to Glend.*] you may have drawn
together
Your tenants, friends, and neighbouring gentlemen.

Glend. A shorter time shall send me to you, lords,

And in my conduct shall your ladies come :
 From whom you now must steal, and take no leave ;
 For there will be a world of water shed,
 Upon the parting of your wives and you.

‘For there will be a world of water shed.】 S. Walker has said that the sense surely requires the substitution of ‘Or there will be a world of water shed.’ I think not; but that if any change be made, it is required elsewhere. Glendower means, I take it, to say, ‘I will be with you, lords, ‘in less than fourteen days, and will bring your wives with ‘me. This will enable you to get off now without any formal ‘leave-taking ; for I know that when a regular parting comes, ‘it will bring with it a world of tears.’ ‘For,’ then, is a proper and efficient word. Another change is, I think, more warrantable. The husbands did not, in fact, steal away. ‘Must steal’ is possibly ‘may steal,’ with the initial ‘st’ of ‘steal’ repeated so as to convert an indistinct ‘may’ into ‘must.’ The speaker, in his next address, says, ‘You may ‘away by night.’ Glendower soon leaves the stage to quicken the departure of the lords, and to make as light as he could (‘break’) to the ladies the intelligence that their husbands were, or would be, off, but only for the absence of a day or so.

Mort. Yea, but

Mark how he bears his course and runs me up.

‘Yea, but.】 I would include this fraction of a line in the next verse, if the prose of the quarto is to be converted into verse at all, with this-scansion :

Yea, but | mark how | he bears | his course | and runs
¹ ² ³ ⁴ ⁵
 m ‘yup.
⁵

Wor. Yea, but a little charge will trench him here,
 And on this north side win this cape of land ;
 And then he runs straight and even.

‘And then he runs straight and even.>] This cannot be right. Capell has mended the metrical defect by reading :

‘And then he runs straightly and evenly.’

Dyce follows Capell. This involves an unlikely omission of ‘ly’ from two words in the same line. I would read :

And then he runs *on* straight and *evenly*.’

So, as to ‘on,’ we have in King John :

‘And calmly run on in obedience

‘Even to our ocean.’—Act v. sc. 5.

‘On’ is a word likely to be omitted after the ‘uns,’ and so as to ‘straight’ and ‘evenly,’ we have just above ‘fair and ‘evenly.’

Glend. I can speak English, Lord, as well as you ;
For I was train’d up at the English court :
Where, being but young, I framed to the harp
Many an English ditty, lovely well,
And gave the tongue a helpful ornament ;
A virtue that was never seen in you.

‘The tongue.>] The English language.—JOHNSON.

‘Glendower means that he graced his own tongue with the art of ‘singing.’—RITSON.

‘I think Dr. Johnson’s explanation the right one.’—MALONE.

It is clear from the nature of the altercation that Ritson is not right. I doubt whether Glendower does not mean even more than Johnson and Malone seem to ascribe to him. It is not unlikely that Glendower pretended not only to speak the language well, nor only to have graced the language by the ornament of a musical accompaniment on the harp, but also to have improved its structure by his English compositions. This was the age of Chaucer and of Gower, of the latter of whom Holinshed says : ‘He studied, not only the ‘common laws of the realm, but also other kinds of literature, ‘applying his endeavour with Chaucer to *garnish the English ‘tongue* in bringing it from a rude unperfectness unto a more ‘apt elegancie ; for whereas before those daies the learned

'used to write onely in Latin or French, and not in English, 'our tongue remained very barren, rude, and unperfect, so 'now, by the diligent industrie of Chaucer and Gower, it 'grew not only verie rich and plentiful in words, but also so 'proper and apt to express that which the mind conceived.' Glendower may mean to claim the same merit by the same kind of endeavour to apply the language 'to express that 'which the mind conceived,' as Holinshed attributes to Gower and Chaucer. This would be a most relevant answer to Percy, and such as the similarity of Glendower's training and pursuits to those of Gower may have entitled him to make. It is to be observed, too, that Mortimer hereafter speaks of 'sweet ditties highly penn'd.' The most precise synonym of 'framed' here, as in the line in Henry V.,

'For thou art framed of the firm truth of valour.'

Act iv. sc. 3.—

is 'composed.' Hotspur's answer confirms this view.

It may be added, that both playing on the harp and composing verses were customary parts of a Welsh gentleman's education in early youth. This appears from an ancient Welsh fragment, a few lines of which I translate thus :

'To fowl, and hunt, and catch the carp ;
'Recite the Welsh, and play the harp ;
'Of song in four parts part to take ;
'To blazon arms ; and verses make ;
'To ride with envoys of the nation ;
'Are a boy-Briton's occupation.'

Hot. Marry, and I'm glad of't with all my heart ;
I had rather be a kitten, and cry—mew,
Than one of these same metre ballad-mongers.

That there was something contemptible to the popular apprehension, during Shakespeare's days, in the name 'ballad,' appears from several passages in these plays. So in Henry V., act v. sc. ii., 'What ! a speaker is but a prater, a rhyme is but 'a ballad ;' where 'ballad' seems to stand in the same relation

to 'rhyme,' as 'prating' does to 'speaking.' A 'metre ballad,' too, does not mean a ballad written in verses having a prescribed number and order of feet, but a ballad in rhyme. So—'He must extend his bloodie fury against a poor gentle-man for making a small rime of three of his unfortunate 'councils, which were the lord Lovell, Sir Richard Ratcliffe ' &c., which matter or rime was thus framed,

"The cat, the rat, and Lovell our dog,
"Rule all England under an hog ;"

'meaning by the hog the dreadful wild boar; but because the 'first line ended in dog the *metrician* could not, observing 'the regiments of *mecter*, end the second line in boare.'—HOLINSHED, A.D. 1484.

Hot. I had rather hear a brazen canstick turn'd,
Or a dry wheel grate on its axletree,
For that would set my teeth nothing on edge,
Nothing so much as mincing poetry.

'For that would set my teeth nothing on edge, Nothing so much.'] 'Nothing' is used in prose authors as here, both positively and comparatively, for 'not at all': 'For these 'unlike marriages did nothing please some.'—North's Plutarch, 'Pompeius,' p. 658, and again: 'A third sort there is 'of brambles which the Greeks call Idea, of the mountain 'Ida. This is the raspis; smaller it is, and more slender than 'the rest, with less pricks upon it, and nothing so sharpe and 'hooked.'—Holland's Plinie, 16th booke, ch. 37.

Glend. The moon shines fair, you may away by
night:

I'll haste the writer, and, withal,
Break with your wives of your departure hence:
I am afraid, my daughter will run mad,
So much she doteth on her Mortimer.

I suppose, to complete the measure, we should read, 'I'll in and haste
'the writer,' for he goes out immediately. So, in *The Taming of a
Shrew*—

'But I will in, to be reveng'd for this villany.'

Again—

'My cake is dough : but I'll in, among the rest.'—STEEVENS.

Malone approves this interpolation, and Dyce adopts it
into his text thus :

'I'll in and haste the writer, and withal

'Break with your wives of your departure hence.'

But it seems to me that there are two objections to Steevens' reading. It introduces one error, even while it cures a defect, and it leaves another error less obvious, which a right emendation ought also to remove. The scene here is laid in a room in the archdeacon's house ; but in all the passages quoted 'I'll in' or 'shall we in' are spoken in a scene laid either on the outside of city or house, or in the ante-room of some house. The first passage in *Timon* is delivered in the hall while *Timon* is holding his levee in a room. The scene of the second passage is 'the walls of Athens.' 'In and prepare' therefore means 'go inside the city and prepare:' and so again the scene in *Richard III.* is 'a street,' and the place to which he would 'in' seems to be the palace of the reigning king. I think, too, that we ought to read where *Horatio* and his friends are with *Hamlet* on the platform, 'Let us in together.' 'I'll in' here, therefore, seems inapplicable, according to the usage of Shakespeare. Further, I doubt whether 'I will break of your departure' accords with Shakespeare's usage, who in other cases follows up his transitive verb 'break' with an accusative or objective case. 'What made you break this enterprise to me'—(*Macbeth*, i. 7) ; 'Katherine, break thy mind to me' (*Taming of the Shrew*, v. 7) ; 'And break our minds at large' (*1 Henry VI.* i. 5). Nor is there a single instance in Shakespeare where 'break,' the active verb, is followed by 'of,' so far as I can call to mind or ascertain. The existence of this error, however, in the second line, as it stood prior to Steevens' emendation, corroborates the supposition that the poet did not leave the first line in the state

in which the old copies give it. I think it not improbable that Shakespeare may have written :

I'll haste the writer, —and withal *the news*
Break with your wives of your departure hence.

But if 'break of' be permissible, I would read :

I'll haste the writer, and withal *at once*
Break with your wives of your departure hence.

For the similarity of the two last words in each line may have occasioned the loss of one.

I find from the Cambridge list that Hanmer proposed 'I will go haste,' and Capell 'I'll haste the writer forward ;' Collier's 'Corrector,' 'and withal I'll break with your young 'wives.'

Hot. Sometimes he angers me,
With telling me of the moldwarp and the ant,
Of the dreamer Merlin, and his prophecies ;
And of a dragon, and a finless fish,
A clip-wing'd griffin, and a molten raven,
A couching lion, and a ramping cat,
And such a deal of skimble-skamble stuff,
As puts me from my faith.

The particulars of this allusion to Glendower's fanaticism are pertinent to this dramatic history ; for the tripartite division of England was, according to the chronicles, actually suggested by Glendower, in accordance with a prophecy of Merlin, that the dragon, the lion, and the wolf should divide in three portions the realm of the moldwarp cursed of God ;—the moldwarp being understood by Glendower to represent Henry IV. (see Holinshed).

'As puts me from my faith' means, I believe, 'as inclines me to swerve from all my solemn engagements to him.' So in this play, when the ostler at Rochester has promised the carrier

My daughter weepes, shee'le not part with you,
 Shee'le be a soldier too, shee'le to the wars.

The first folio prints the line in the same way wanting a syllable; therefore Pope altered 'shee'le' into 'she will.' It is to be observed, however, that Mortimer complains of not being able to understand what his wife says to him; and accordingly her father proceeds to interpret in order to soothe his impatience. But it must have been utterly unnecessary, and even provoking, to tell him in his irritation that his wife was weeping. That he could see, and, as he says afterwards, he could most surely interpret for himself. Again there is in this line not incoherence indeed, but still either a certain abruptness of transition, or the insinuation that Glendower gathered from his daughter's tears only, that she would not part. This the punctuation of the old copies seems also to imply. I have little doubt that Shakespeare wrote the line thus:

My daughter *swears* she'll not part with you;
 She'll be a soldier too; she'll to the wars.

'Swears' means here and elsewhere 'affirms in the strongest manner,' not 'takes an oath.' 'Sweares' is just the word to suit what precedes and what follows; and it is a word here of two syllables, so as to make a verse of perfect instead of faulty measure. But it differs from 'weepes' only by having one 's' more, and an 'r' instead of a 'p.'

Glend. She's desperate here; a peevish self-will'd
 harlotry,
 One no persuasion can do good upon.

'Capulet in *Romeo and Juliet* reproaches his daughter in the same terms, "a peevish, self-willed harlotry it is."—RITSON.

'Harlot,' primarily derived from the Welsh, means 'a stripling' or 'young man' and 'a girl just attaining womanhood.' The word 'harlot,' then perfectly innocent and

unreproachful in its origin, became otherwise significant in England, probably through two causes. First, it succumbed to the law that evil things at first take refuge amongst civilised nations frequently in harmless words, but that words, being essentially weaker than things and the ideas which represent them, gradually contract the disgrace of the objects and notions to which they give shelter. Secondly, the word being a Cymro-Britannic word was applied in England to the lower class of society, the Welsh population which remained in England, or were imported into it, after the Anglo-Saxon invasion. These young people of both sexes naturally were crushed into the lowest occupations, were exposed to the greatest temptations, and received the worst treatment. Hence the hardest and vilest drudgery of service fell on the 'harlot' man, and low service, degrading usage, and ill reputation became the lot of the 'harlot' woman. Thus the word in course of time was applied to the less respectable amongst young women. But it is highly probable that it may in certain phrases have retained the less offensive phase of its meaning, and have really signified, when applied to the one sex, a giddy girl, wild and intractable. It is impossible to suppose that either Capulet or Glendower meant for a moment to stain their children with the slightest colour of that which the name now imputes. The story that the mother of William the Conqueror, being called 'Harlot' by name, left it as a title to designate all frail women is to me incredible, although generally affirmed. She was of Breton or Cymric origin, and therefore was a 'harlot,' i.e. a 'Breton girl'—'a girl,' that is, in the language of her country. This title or description was probably mistaken by Normans for a personal, or proper, name. But we must look to causes other than any event in her history for the ill significance which it afterwards contracted. The theory that the illegitimacy of the greatest of English monarchs should have reflected upon his mother so offensive a reproach, that her name became the popular symbol of a base trade is surely inconsistent with the lowest degree of probability. The scansion is :

heart that he could, but should not, give tear for tear ; but not so well that of a soldier who might, and should, give kiss for kiss. 'I am too perfect in' means 'I am also perfect in,' not, as seems at first, 'I am perfect to an excess.' The word 'too' follows naturally 'I understand thy looks.' Speaking summarily, Mortimer says this:—'I understand your looks, and 'all your eyes can express. I understand your tears, and I 'could perfectly well answer you in the same language. I 'understand too your kisses ; but beyond both these I am 'determined to understand the speech which is music itself 'from your tongue.' It appears from the next observation of Glendower that Mortimer was, for all his shame, unable to refrain from weeping. I discover, while correcting the reprint of this note that Douce, followed both by Delius and Lettsom, had interpreted 'heavens' much as I have done 'eyes.' 'Swelling' is a word often applied by Shakespeare to objects enlarged and disturbed by stormy influences.

Glend. Nay, if you melt, then will she run mad.

This line has been variously amended to bestow on it one more syllable.

HANMER.—'Nay, an if you melt, then will she run mad.'

STEEVENS.—'Nay, if you melt, why then she will run mad.'

CAPELL.—'Nay, if you melt, then will she run quite mad.'

COLLIER'S 'CORRECTOR'.—'Nay, if you melt, then will she e'en run mad.'

Dyce follows Capell. But the hunted line, thus snapped at in every limb, may live at home at last.

Nay, if you melt, then will she run mad.

'Nay' is disyllabic.

Glend. She bids you
Upon the wanton rushes lay you down,

And rest your gentle head upon her lap,
 And she will sing the song that pleaseth you,
 And on your eyelids crown the god of sleep,
 Charming your blood with pleasing heaviness ;
 Making such difference 'twixt wake and sleep,
 As is the difference betwixt day and night,
 The hour before the heavenly-harness'd team
 Begins his golden progress in the east.

A literal version of the last four lines would be ; 'Pro-
 'ducing a condition so far differing from the waking state,
 as the degree of light during the hour before sunrise differs
 from daylight, and so far differing from the sleeping state, as
 'the same hour's degree of darkness differs from the darkness
 'of night.' But there is either one foot at least in excess of
 one verse, or much more in shortcoming of two verses. I
 would certainly read, since 'upon' is a modern alteration
 of the old copies, which give 'on :'

She bids you *on* the wanton rushes *lay you*.

'Down' is unnecessary, and is just the word which a transcriber
 might mechanically or from confidence in himself add to his
 author. 'Wanton' has been omitted by Capell, but it is just
 the word which no hand but a master's would have applied to
 'rushes.'

Glend. Do so ;

And those musicians that shall play to you,
 Hang in the air a thousand leagues from hence ;
 Yet straight they shall be here : sit, and attend.

'Do so and those musicians, &c.] All this constitutes
 but one line thus :

Do *so* ; | and those | musi|cians that | shall play t'you,
 1 2 3 4 5

'Yet straight they shall be here.'] Rowe thus altered the
 line of the old copies, 'and straight they shall be here,' to,

'yet straight,' and he has been followed without one dissentient remark, except a feeble expression of doubt by Malone as to the absolute necessity of the change. But the accepted change is injurious. 'Yet' implies some contradiction existing within the mind of the speaker, and expresses the feeling of difficulty. 'And,' therefore, here is far more forcible, for it involves that Glendwr regarded that which was a wonder to others as a natural and ordinary exercise of power by him. I believe that we should read the whole passage thus:

Do so : and those *musicians, that shall play* to you,
Hang in the air a thousand leagues from hence ;
And straight they shall be here : sit, and attend.

'To you' must be pronounced 't'you.' The Cambridge editors inform me that Hanmer and Warburton read 'and *tho' the musicians*'—very prosaically, although logically. 'An *those musicians*' is proposed by Rann, too stiffly.

Hot. Now I perceive, the devil understands Welsh ;
And 'tis no marvel, he's so humorous.
By'r lady, he's a good musician.

Lady P. Then should you be nothing but musical ;
for you are altogether govern'd by humours.

All the modern editions, which I have seen, punctuate as if Hotspur connected the humorousness of the devil with his knowledge of Welsh ; for all put a period after 'humorous.' Similarly do all the old copies, save one, although not so strongly, for all but one put a colon after 'humorous.' But first, I believe that he means to ascribe the devil's humorousness either as cause, or as effect, to his accomplishment as a musician. I think further that the musical power is intended to explain the humorous habit, and not the humorous habit to account for the musical power. Lady Percy's answer proves the first of these positions, and strongly favours the second. The lines accordingly should be given either thus :

Now I perceive the devil understands Welsh ;
 And,—'tis no marvel he's so humorous,—
 By'r lady he's a good musician.

Or—

And 'tis no marvel he's so humorous,
 By'r lady he's a good musician.

The first quarto, the best and most authentic, discountenances this imputation against Welsh by placing only a comma after 'humorous.' 'Humorous' means 'evilly disposed; malicious.' Hotspur disliked music and poetry, was rude in manner, and totally destitute of culture.

Hot. Come, Kate, I'll have your song too.

Lady P. Not mine, in good sooth.

Hot. Not yours, in good sooth ! Heart, you swear like a comfit-maker's wife !

And giv'st such sarcenet surety for thy oaths,
 As if thou never walk'dst further than Finsbury.

'And givest such sarcenet surety for thy oaths.'] This I take to mean, not 'givest such sarcenet as surety for thy oaths,' but 'givest such sarcenet surety by way of oath.' That the oath itself or the substitute for the oath is to be the surety here is indicated by the similar language in King John :

'And mak'st an oath the surety of thy truth

'Against an oath.'

'As if thou never walk'dst further, &c.'] This line should probably run :

As if thou never walk'dst *far* than Finsbury.

'Near' and 'far' are sometimes in Shakespeare abbreviated forms of 'nearer' and 'further.' I have elsewhere exemplified this in respect to 'near,' and we have in *Winter's Tale* the

expression quoted by Walker (who I find would have read 'farre'), 'far than Deucalion off.' 'Never' is pronounced 'nev'r.'

Hot. Swear me, Kate, like a lady, as thou art,
A good mouth-filling oath; and leave In sooth,
And such protest of pepper-gingerbread,
To velvet-guards and Sunday-citizens.
Come, sing.

This is not the only 'gird' of our poet at what may be called the 'horcophobia' of nascent Puritanism, which soon had the effect of expunging from all editions of his works after the earlier quartos many 'a good mouth-filling oath.'

SCENE 2.

K. Hen. Lords, give us leave; the Prince of Wales
and I

Must have some conference: but be near at hand,
For we shall presently have need of you.

'Some conference.'] All the old copies read 'some private conference.' Dyce follows Steevens in considering 'private' an interpolation. But I do not think that 'private' can be spared here, because they could 'confer' in the presence of the lords. The same words, too, are in the same way combined in Henry VIII. thus:

'I would your grace would give us but an hour
'Of private conference.'—Act ii. sc. 2.—

where, as here, 'conference' is a disyllabic word.

'Be near at hand.'] I learn Pope omits 'at hand.' I would read and regulate thus:

Lords, give us leave ; the Prince of Wales and I
Must have some *private conference* ; but be near
At hand, for we shall presently have need of you.

with this scansion of the last line :

At hand, | for we | shall pres'nt|ly have | need of you.
1 2 3 4 5

or this :

At hand | for we | shall pres'nt|ly have need | of you.
1 2 3 4 5

‘ Presently ’ is elsewhere a disyllabic word.

K. Hen. I know not whether God will have it so,
For some displeasing service I have done,
That, in his secret doom, out of my blood
He'll breed revengement and a scourge for me.

‘ Some displeasing service. ’] ‘ Service ’ for ‘ action simply,’ says Warburton. But it means more than this, as it seems to me. It means an action performed by a servant in the course of his service.

K. Hen. But thou dost in thy passages of life
Make me believe that thou art only marked
For the hot vengeance and the rod of heaven
To punish my mistreadings.

‘ That thou art only marked. ’] ‘ Only,’ according to Shakespeare’s use of the word elsewhere, means ‘ singularly, pre-eminently, and signally.’

‘ For the hot vengeance and the rod of heaven. ’] Delius understands this passage to mean, ‘ thou art marked out as ‘ the object of heaven’s vengeance,’ and, ‘ thou art appointed ‘ as the means of that heaven’s punishment, heaven’s “ rod,” ’

through the use of 'for' in two senses. His interpretation strikes me as wrong. 'For' has but one sense, and the lines mean, 'Thou art singularly appointed as heaven's avenging instrument, and as a scourge for the punishment of my misdeeds.' This is almost demonstrated by the previous lines:

In his secret doom, out of my blood,
He'll breed revengement and a scourge for me,

for it is quite clear in the one line that 'revengement' there corresponds to 'hot vengeance,' and 'a scourge' to 'the rod' in the other line.

P. Hen. So please your majesty, I would, I could
Quit all offences with as clear excuse,
As well as, I am doubtless, I can purge
Myself of many I am charg'd withal :
Yet such extenuation let me beg,
As, in reproof of many tales devis'd,—
Which oft the ear of greatness needs must hear,—
By smiling pick-thanks and base newsmongers,
I may, for some things true, wherein my youth
Hath faulty wander'd and irregular,
Find pardon on my true submission.

'With as clear excuse,' &c.] If this be the correct reading, 'as well' is an explanatory reiteration of 'with as clear excuse;' but certainly the whole sentence would run far more satisfactorily if we read, as I propose to read :

I would, I could
Quit all offences with *a* clear excuse,
As well as, I am doubtless, I can purge
Myself of many I am charged withal.

The reiteration of 'as' in the next line may have contributed to the erroneous introduction of 'as' here.

'Yet such extenuation let me beg, As, in reproof of many

tales devised.'] 'As' before 'in reproof' we must accept in the meaning of 'as that' or 'that.' It has the same signification in the lines :

'Such attribution should the Douglas have,
'As not a soldier of this season's stamp
'Should go so general current through the world.'

Act iii. sc. 3.

The construction of the last seven lines is as follows :—
'Yet let me find this amount of extenuation in the judgment
'formed of me—that, on a sincere submission as to some faults
'truly charged against me, which are youthful irregularities,
'I may be pardoned for these, if I but succeed in disproving
'many other slanderous stories which have been deliberately
'invented by pick-thanks and newsmongers.' The word
'pick-thanks' Shakespeare has adopted from Holinshed, who
writes in reference to this subject : 'Thus were the father
'and the son reconciled, betwixt whom the said pick-thanks
'had sown division.'—A.D. 1413.

K. Hen. Thy place in council thou hast rudely
lost.

That is, 'Thou hast forfeited thy place in council by thy
'violent conduct.'

K. Hen. The hope and expectation of thy time
Is ruin'd ; and the soul of every man
Prophetically does forethink thy fall.
Had I so lavish of my presence been.
So common hackney'd in the eyes of men,
So stale and cheap to vulgar company ;
Opinion, that did help me to the crown,
Had still kept loyal to possession.

'The hope and expectation of thy time Is ruined.'] Delius doubts whether the expectation of time means, 'the expecta-

'tion which people had formed of thy life is ruined,' or, 'the expectation which thy contemporaries had formed (Mitwelt) 'is ruined.' I would understand it exclusively to mean something different from either alternative, that is, 'all hope and expectation formed of thy future government is ruined.' I have already shown that 'time' has in Shakespeare the specific meaning of 'ruling power.'

All modern editions which I have seen read, 'the soul of every man prophetically does forethink.' This is Rowe's emendation of the old copies, all of which give :

'And the soul of every man
'Prophetically do forethink thy fall.'

But as language represents objects through ideas, and as the same objects may be represented by various ideas differing through slight modifications, it is the habit of Shakespeare in a few such cases to neglect the varying verbal and ideal instruments in the presence of the common nature of the actual objects, and to construct one part of his sentence as if one word, or form of word, represented the object, and another part of the same as if the other equivalent word had been used. Thus, where a nominative singular is so followed by a genitive plural representing the same matter that the nominative gains therefrom a plurality of signification, Shakespeare accompanies it sometimes with the plural verb. For instance, we have in Hamlet :

'Giving to you no further personal power
'To business with the king, more than the scope
'Of these dilated articles allow.'

Where 'the scope of articles' being equivalent to 'the several 'scopes of several articles' is followed by the same plural, 'allow,' as the different form of phrase would have required. The language of the old copies here goes a step beyond this : for not only is the nominative 'soul' singular, but the genitive 'of every man' is singular : yet it indirectly represents a plurality of objects, and therefore, by its combination with the nominative 'soul,' may here possibly impart that construc-

tive plurality to its nominative which, in the example quoted (being one of many), its direct and formal plurality is made to bestow. 'Every man,' although a singular, may be taken as identical with 'all men;' and 'all men' being plural, and combining with its nominative 'the soul,' so as to indicate 'the souls of all men,' may perhaps have in this case, too, moulded the verb following 'the soul of every man' into the plural form. I am far from thinking it impossible that Shakespeare wrote, as all the old copies represent him to have written :

And the soul of every man
Prophetically do forethink thy fall.

but as 'every honour' is referred to by the plural 'they' within a few lines of this passage, I would, in *preference to Rowe's amendment*, suggest the alteration of 'soul' into 'souls' rather than of 'do' into 'does' or 'doth.'

Further, in all the editions which I have seen, the punctuation appears to me such as to misrepresent the order and relation of the poet's ideas. I would, therefore, alter it thus :

Had I so lavish of my presence been ;
So common hackney'd ; in the eyes of men
So stale ; so cheap to vulgar company ;
Opinion, that did help me to the crown,
Had still kept loyal to possession.

The Prince was not 'stale' to 'vulgar company,' but 'stale' to the general sight, and 'cheap' to 'vulgar company.' The melody of the verses, too, appears to me decidedly bettered by the varieties of pause produced through these slight changes.'

K. Hen. And left me in reputeless banishment,
A fellow of no mark nor likelihood.

We must not attribute too contemptuous a sense to 'fellow' here. The line means, as I understand it, 'one not so distinguished by likelihood of attainment to greatness, as to be raised above the fellowship and level of many others.'

This 'fellowship' is precisely the condition which the ambitious Hotspur repudiates at the commencement of this play, in contradistinction to 'dignity without a rival.'

K. Hen. And then I stole all courtesy from heaven,
And dress'd myself in such humility,
That I did pluck allegiance from men's hearts,
Loud shouts and salutations from their mouths,
Even in the presence of the crowned king.

Two interpretations have been given to this verse, and two meanings to the word 'courtesy.' Warburton understands the poet to say that courtesy, a certain quality of conduct, was stolen by Bolingbroke from heaven to infuse into his own bearing; Malone, that a certain tribute of respect due to heaven from men was filched from its proper object and diverted to himself. I doubt not that Warburton's interpretation is the correct one. The poet here is clearly describing not effects, but two causes of two effects subsequently to be described in two consecutive lines, 'that I did pluck 'allegiance from men's hearts, Loud shouts and salutations 'from their mouths,' &c., and both these causes are two qualities of King Henry and not the behaviour of the English, while both the effects are the feelings and behaviour of the people and not qualities of their prince. We have 'steal' similarly applied in Richard the Third :

Oh, that deceit should steal such gentle shapes,
And with a virtuous vizard hide foul guile!

Act ii. sc. 2.

It is indisputable therefore that the most poetical interpretation is the true one here.

K. Hen. So my state,
Seldom, but sumptuous, showed like a feast,
And won by rareness such solemnity.

Grew a companion to the common streets,
 Enfeoff'd himself to popularity,
 That, being daily swallow'd by men's eyes,
 They surfeited,

(*men*) Rather drowsed, and hung their eyelids down,
 Being with his presence gluttet, gorged, and full.

The whole conception of this fine passage, and some vivid strokes in its imagery were suggested to Shakespeare by the following: 'Pericles now, to prevent that the people 'should not be gluttet with seeing him too oft, nor that they 'should come much to him, they did see him but sometimes, 'and then he would not talke in every matter, neither came 'much abroad among them, but reserved himself (as Critolaus 'said they kept the Salaminian galley at Athens) for matters 'of great importance.' Plut., Pericles, p. 161.

'Gluttet, gorged, and full.'] This is not what it seems—that is, 'an anti-climax.' 'Full' means more than it would in a work of the two last centuries—that is, 'sick.' Plutarch, insisting on the vanity of Cicero, says, 'He was never in any 'assembly of the people, senate, or judgment, but every 'man's head was full still to heare the sound of Catiline and 'Lentulus.' Cicero, p. 870.

K. Hen. The skipping king, he ambled up and
 down

With shallow jesters, and rash bavin wits,
 Soon kindled, and soon burn'd: carded his state;
 Mingled his royalty with capering fools;
 Had his great name profaned with their scorns;
 And gave his countenance, against his name,
 To laugh at gibing boys, and stand the push
 Of every beardless vain comparative.

Bavin is brushwood, which fired, burns fiercely, but is soon out.—
 JOHNSON.

In addition to authors quoted by Steevens and Malone in proof of the meaning of *bavin*, may be cited a passage in the statutes of Harrow school, founded in the sixteenth century, which provides for the forthcoming of 'ash bavins' to light fires. I find no difficulty in the word 'rash' joined with *bavins* as an epithet, and no emendation is needed of the word 'rash:' but the passage quoted suggests the mere *possibility* at least of 'rash bavin wits' being a mistake for 'ash-bavin wits,' the kindling fuel of the day when Shakespeare began to write. I think, however, that the passage has hitherto been erroneously punctuated and interpreted in one respect. We ought, I think, to understand and punctuate it thus:

The skipping king, he ambled up and down ;
With shallow jesters and rash bavin wits,
Soon kindled and soon burned, carded his state ;

The King accuses Richard of making the sight of himself cheap. This is expressed by saying that he 'ambled up and down;' next, that he mingled with inferior company on equal terms: this the following verses express. The words 'carded his state' require a declaration of that with which he carded his state, no less than 'mingled his royalty' challenges the expression of that with which he mingled his royalty. Dyce quotes from Bishop Andrewes a passage conclusively showing that to card is to mingle diverse materials.

'Gave his countenance against his name' Johnson interprets, 'made his presence injurious to his reputation.' Monk Mason understands by the same line, 'favoured and encouraged things that were contrary and injurious to his dignity and reputation.' Both these interpretations are far too general, and besides seem to disconnect 'to laugh' and also 'and gave his countenance' from the preceding line. Malone avoids the latter of these errors by considering 'against his name' as parenthetical. 'In plain English, he honoured gibing boys with his company, and dishonoured himself by laughing at their mirth.' This is more correct, but I think it quite insufficient to explain the passage. The statement com-

mencing with 'had his great name' may be paraphrased with greater distinctness thus : 'He allowed his great name to be 'the object of profane jest, and gave up his countenance too 'to be employed against that name in two ways : first by 'using it himself to laugh at the gibes of boys, and secondly, 'by presenting it to them as a butt for their jokes.' But, in order to give effect to the last words of this paraphrase, the text here must be altered in the fourth line.

'Capring fools' is the reading of the quarto of 1598. All other quartos and the first folio read 'carping,' the meaning of which has been shown by a passage in Chaucer to be 'railing.' So : 'In felowship well could she laugh and 'carpe' ('Wife of Bath,' prol. 470). Malone, then, is wrong in supposing a 'carper' to be a 'sour morose cynic.' All modern editors, including Dyce, adopt 'capering.' But I believe 'carping' to be right. It was the nature and office of court 'fool' to carp and not to caper. Capering fools, too, would not have profaned his great name with their scorns ; this would have been quite out of their province, as it was quite within the province of a 'carping fool.' 'Capering,' be it observed, is printed 'capring' in the first quarto : thus suggesting the probability of its being a misprint for 'carping.'

I would read therefore :

Mingled his royalty with *carping* fools,
Had his great name profaned with their scorns,
And gave his countenance against his name,
To laugh at gibing boys, and stand the push
Of every beardless vain comparative.

I think of, but forbear to read :

And gave his countenance against his *fame*.

Certainly the word 'name' is rather awkwardly repeated so soon after its occurrence in the second line.

Hanmer, it appears from the Cambridge list of readings, substituted 'with gibing boys' for 'at gibing boys.' This is unnecessary, as is 'discarded' and 'scarded' and 'scandaled'

for 'carded,' and 'rash braine wits' for 'rash bavin wits;' all of which have been proposed. I learn, long after writing as above, that both Collier and Knight read, as I propose, 'carping,' with the three quartos which follow the first.

'And stand the push Of every beardless vain comparative.'] Delius finds fault with Malone's interpretation of 'comparative,' as one dealing in comparisons. He understands it himself as meaning one who sets himself to compete with another in jesting. Both lose the point and sting of the word 'comparative,' which means one who compares another with objects his likeness to which must lower him in general estimation. See my note at page 303. Malone's interpretation runs more parallel with the truth, I think, than that of Delius, although it is short of the whole truth.

They surfeited with honey, and began
To loathe the taste of sweetness, whereof a little
More than a little is by much too much.

'To loathe the taste of sweetness, whereof a little.'] This so inharmonious line has been amended by Pope, who omitted 'a' neatly enough, and by Capell, who changed sweetness into 'sweets' plausibly. All modern editors perhaps daunted by the discordance of the old copies with a somewhat stolid silence acquiesce in the old text, for which they can offer no apology. The truth I take to be that Shakespeare pronounced 'sweetness,' strange as the fact seems, as 'sweetn's,' for we have the word witn'ss in Cymbeline.

If thou | woulds make't | an ac|tion, call | witness to 't.
1 2 3 4 5

P. Hen. I shall hereafter, my thrice gracious lord,
Be more myself.

K. Hen. For all the world,
As thou art to this hour, was Richard then
When I from France set foot at Ravenspurg;
And even as I was then, is Percy now.

‘Shall . . . Be more myself.】 ‘Myself’ and ‘himself’ are commonly used by Shakespeare to signify that in a man which adequately represents the official dignity of his public character.

The second line wants a foot, which surely the author gave in some word now lost. Hanmer reads in amendment. ‘Harry, for all the world.’ On the whole I prefer to read :

P. Hen. I shall hereafter, my thrice gracious lord,
Be more myself *in this*.

K. Hen. For all the world.

In the verse immediately below, ‘to this’ occurs almost in the same place. This, I apprehend, would facilitate the omission of ‘in this’ here.

K. Hen. He hath more worthy interest to the
state,
Than thou, the shadow of succession.

‘He hath more worthy interest to the state.】 ‘The state’ is either generally the royal power and pomp, or specifically the ‘throne,’ and ‘interest,’ as in King John, act ii. sc. 3 :

‘The unowed interest of proud swelling state ;’
and in King John, act v. sc. 2,

‘Acquainted me with *interest* to the land,’
signifies ‘a title justifying and supporting a claim.’ The preposition ‘to’ is correct, as appears by the latter passage in King John, and by the following : ‘Lysander practised to put ‘the crown upon Agesilaus’ head, saying that Leotychides ‘had no interest unto it, because he was a bastard.’ Plut., Agesilaus, p. 612.

‘Than thou the shadow of succession.】 This means ‘than ‘thou the mere inanimate picture of a man who is to succeed ‘to the throne.’

K. Hen. And, being no more in debt to years than thou,

Leads ancient lords and reverend bishops on,
To bloody battles, and to bruising arms.

‘And being no more in debt to years.】 The phrase ‘in debt’ does not survive in modern English, although we might now say ‘being no more *indebted* to years’ in the sense of ‘possessing the advantage of age and experience in higher degree than yourself.’

‘Bruising arms.】 So, earlier in this play, we have ‘*spermaceti*’ for an inward ‘bruise.’ Where the defensive armour was such as to defy penetration in most parts by sharp weapons, but not so capable of protecting its wearer from the effects of blows and falls, contusion was probably the most common form of suffering in battle, on the part of the highest class of combatants.

P. Hen. When I will wear a garment all of blood,
And stain my favours in a bloody mask,
Which, wash’d away, shall scour my shame with it.

All the old copies read ‘favours,’ which Warburton amended to ‘favour,’ as signifying ‘countenance.’ Johnson retained ‘favours’ as meaning ‘features,’ and Steevens as importing decorations or trophies commonly worn in the helmet. Monk Mason concurs with Steevens. The context, however, showing that the whole face was to wear a mask of congealed blood, which could be washed away, and carry with it his shame, proves that the ‘favour’ or ‘favours’ must be the face or features, which and which alone could wear such a mask. I have looked in vain in the works of our chief etymologists for the true root of ‘favour.’ The learned Junius appeals to ‘*Ffawr*,’ a Cymro-britannic word, and would seem to hint that ‘faw,’ ‘radiance,’ is its root. In the same spirit *φᾶος*, the Greek for ‘light,’ has been ascribed. Neither of these, however, nor the Latin ‘favor,’ discloses an origin for the word ‘favour,’ traceable through all its significations. I venture to think that it is of Gaulish extraction, still

perhaps to be discerned in the French word 'favoris,' 'whiskers,' but standing out clear in the Gaelic 'favar,' 'an eye,' and in 'favra,' 'eyebrows.' In these two words, which are essentially the same, we see a natural root of many meanings otherwise disconnected. The eye and the eyebrow are features, and also features of expression significant eminently of kindness. Hence they may stand both for features of the face and for the whole countenance, and for 'the look ;' hence also for that condition of the countenance which shows the disposition to like and protect. In the same root, too, we easily see the possible origin of a word indicating those hairs on the face which commence almost opposite each eyebrow, and meet in the chin. The passages quoted by Johnson do not appear to prove that 'favour' has been used for a single feature.

Capell, I find, proposed 'hide my features.' This is a violent change of 'stain my favours.'

P. Hen. This, in the name of God, I promise,
here :

The which if he be pleas'd I shall perform,
I do beseech your majesty, may salve
The long-grown wounds of my intemperance.

'This, in the name of God, I promise.'] Such is the reading of the quartos. The first folio substitutes 'name of heaven' for 'name of God,' and for 'The which if he be pleased I shall perform,' it reads, 'The which if I perform and do survive,' a change adopted by all the three subsequent folios. The last alteration, audacious as it is, was probably occasioned by the first, for when 'God' disappeared from the text, no appropriate antecedent seemed to remain for 'he' in 'he be pleas'd' to refer to.

'The which if he be pleased I shall perform, I do beseech your majesty, may salve the long-grown wounds.'] 'Which' is here the nominative of the subject governing 'may salve,' and also the accusative of the object governed by 'perform,'

and although the folios vary from the quartos here, yet all leave the anomalous use of 'which' governed by 'perform' and governing 'may salve.' Hanmer, to restore order, inserts 'it,' thus: 'if I perform't.' Long thus: 'the which my promise 'if I do survive.' Keightley thus: 'I shall perform it;' the object of all which amendments is to relieve 'which' from the inconsistent condition of being at the same time an accusative case to one verb and a nominative to another. But this strange usage was a recognised style of composition in the sixteenth century, not only in Shakespeare's verse but also in good prose. Thus for example: 'They yielded their bodies, 'townes, and lands, which they fortified, and were hard to 'have taken, and worse to have approched.'—North's Plutarch, Pompeius, p. 464, and thus apparently:

'Which he took

'As we do air, fast as 'twas ministered and

'In spring became a harvest.' Cymbeline, act v. sc. i.

See also my note, vol. ii., p. 492.

'The long-grown wounds of my intemperance.'] What are 'long-grown' wounds? Wounds do not grow, and as they do not increase, they admit not the application of this word even by an appropriate metaphor. If 'long-grown' mean simply produced long ago without reference to any subsequent increase or condition of them, the phrase is still harsh and inapt. I suggest that the genuine line is:

May salve

The *ling'ring* wounds of my intemperance.

The word 'linger' Shakespeare uses both in an active and passive sense, particularly in the active sense, as 'I can get no 'remedy against this consumption of the purse: borrowing only 'lingers and lingers it out.'—Henry IV. pt. 2, act i. sc. 2. So 'lingering poisons,' 'lingering perdition,' 'lingering penance,' 'lingering dram,' 'lingering by inches wastes you.' 'Long-grown,' on the other hand, is not to be found elsewhere in the vocabulary of Shakespeare; a 'lingering wound' is a wound which, by slowness in cure, disables and distresses for a long time.

K. Hen. How now, good Blunt? Thy looks are full of speed.

Blunt. So hath the business that I come to speak of.

Lord Mortimer of Scotland hath sent word,—
That Douglas, and the English rebels, met,
The eleventh of this month, at Shrewsbury :
A mighty and a fearful head they are,
If promises be kept on every hand,
As ever offered foul play in a state.

‘ So hath the business that I come to speak of.’] So also the business that I come to speak of hath speed, *i.e.* requires immediate attention and despatch. Mr. Pope changed ‘hath’ to ‘is;’ and the alteration has been adopted, in my opinion unnecessarily, by the subsequent editors.—MALONE.

Dyce, however, adopts Pope’s change, not unnaturally ; for Malone’s defence of ‘hath’ is quite insufficient : yet ‘is’ could hardly have been corrupted into ‘hath.’ If the text be correct, it must be explained by supposing the sentences to have run thus :

K. Hen. Thou hast looks full of speed.

Blunt. So hath the business, that I come to speak of—

for ‘Thy looks are full’ is equivalent to ‘Thou hast looks full.’ But such a style of writing is too loose and licentious to be ascribed, without absolute necessity, to Shakespeare. The true lines in all probability are :

K. Hen. How now, good Blunt? Thy looks are full of speed.

Blunt. So *hastes* (or *haste*) the business, that I come to speak of.

‘To haste’ is used by Shakespeare in several passages both under a neuter and an active sense, as ‘to make haste;’ so in King John :

‘Cousin, away to England ; haste before ;
 ‘And ere our coming see thou shake the bags.

Act iii. sc. 3.

In fact it is used as we now commonly use ‘hasten.’ There is a passage in *Macbeth* which combines the imagery and language of both lines, as I have amended them :

‘What haste looks through his eyes !’—Act. i. sc. 2.

But my emendation I find to be almost unassailably fortified by the language of the following passage : ‘If he went any journey of no hastie business, he would exercise himself by the way, shooting in his bow or learning to get up or out of his charret suddenly, as it ranne.’ North’s *Plutarch*, *Alexander the Great*, p. 684. Blunt, according to my emendation, almost in the language of North says here that his looks, being full of speed, only resemble ‘his hastie business.’

K. Hen. The Earl of Westmoreland set forth to-day ;

With him my son, Lord John of Lancaster ;
 For this advertisement is five days old :—
 On Wednesday next, Harry, you shall set
 Forward ; on Thursday, we ourselves will march :
 Our meeting is Bridgenorth : and Harry, you
 Shall march through Gloucestershire ; by which account,
 Our business valued, some twelve days hence
 Our general forces at Bridgenorth shall meet.

These lines are generally printed so as to produce a defective verse in the fifth line—a fault which is remedied at some cost of likelihood in the quoted text by throwing ‘forward,’ printed in the folio as part of the fourth verse, into the fifth. Dyce casts the fifth line thus :

‘On Thursday we ourselves will march ;’

observing that it is a ‘mutilated’ verse. I would follow the reading of the first quarto with one slight emendation :

On Wednesday next, Harry, you shall set forward ;
 On Thursday we ourselves will march ; our meeting
 Is Bridgenorth, and, Harry, you shall march
 Through Gloucestershire ; by *the* which account,
 Our business valued, some twelve days hence
 Our general forces at Bridgenorth shall meet.

‘The which’ is the reading of the quartos here, and is, besides, a phrase occurring just above, and elsewhere in Shakespeare.

In the third line ‘Bridgenorth’ is to be pronounced delicately ‘Burridgenorth.’

In the fourth line ‘-shire’ of ‘Gloucestershire’ may be articulated in two syllables ‘-shier,’ as ‘fire’ is pronounced and even printed ‘fi-er,’ and ‘tire’ ‘ti-er.’

The last line but one, too, seems to want a syllable, according to our pronunciation. But Shakespeare’s habit of resolving in his articulation double vowels into two single vowels, on which I have already remarked, explains this. ‘Twelve’ may be pronounced ‘too-elve’ in two syllables. ‘Twelve,’ too, has already occurred as a disyllabic word in Richard II. ; and ‘swelling,’ ‘soo-elling,’ as a trisyllabic word. See above, page 382.

‘Our business valued.】 ‘Business’ cannot here be pronounced trisyllabically, because such articulation would destroy the rhythm of the verse. Does this mean ‘If we take a proper estimate of our own activity,’ or ‘If we duly consider how much we have to do’? I incline to the former.

K. Hen. Our hands are full of business ; let’s away :
 Advantage feeds him fat while men delay.

‘Advantage feeds him fat.】 This is susceptible, again, of two interpretations ; ‘advantage’ signifies ‘favourable circumstances,’ or ‘opportunity. But ‘advantage favourable,’ or ‘opportunity propitious,’ to whom ?—to the men who delay,

or to their adversaries? Each interpretation carries with it a peculiar and appropriate rendering of the words 'feed him fat.' If the 'advantage' be that of the opponents of 'men delaying,' 'advantage feeds him fat' signifies 'advantage grows in its 'size and amount;' if, on the other hand, 'advantage' be that of the 'men who delay,' the same line means 'advantage 'by want of use becomes gross, and too much out of condition 'to be available for benefit.' I incline to the latter interpretation.

SCENE 3.

Fal. Bardolph, am I not fallen away vilely since the last action? Do I not bate? do I not dwindle? Why, my skin hangs about me like an old lady's loose gown. I am wither'd like an old apple-John.

Old books and old gardeners speak of the 'John apple,'—the peculiar character of which well accounts for Falstaff's description of it as 'old' and 'withered.' Mortimer tells us that this apple attains its flavour in the spring following the apple harvest, having then a 'sharp relish when most other 'fruit is spent.' Falstaff, therefore, had seen it when served up at banquet with these outward signs of decrepitude belying its esculent maturity.

Fal. Thou art our admiral, thou bearest the lantern in the poop, but 'tis in the nose of thee.

'Admiral' means the admiral's ship, not the admiral himself. So, 'The sea being high-wrought by violence cast 'them upon the shore and against the rockes and made 'shipwrackes of them, the admirall only reserved.'—North's *Plutarch*, *Pyrrhus*, p. 405.

Fal. I never see thy face, but I think upon hell-fire, and Dives that lived in purple; for there he is in

his robes, burning, burning. If thou wert any way given to virtue, I would swear by thy face ; my oath should be, By this fire : but thou art altogether given over ; and wert indeed, but for the light in thy face, the son of utter darkness.

‘My oath should be, By this fire.】 So the folios. The quartos give ‘my oath should be by this fire that God’s ‘angel,’ or, as others read, ‘that is God’s angel ;’ for which Steevens charges them with great profaneness. But it is Shakespeare’s own work ; and we might as justifiably expunge the whole character of a man ‘so old and so profane’ as blot out the profane phrases through which that character is drawn. Falstaff, as I apprehend him, must here allude to the seventh verse of the Epistle to the Hebrews : ‘*And of the angels* he saith, Who (i.e. God) maketh his angels spirits, ‘and his ministers *a flame of fire.*’ I would read :

My oath should be, By this fire *that is God’s angel.*

Host. The tithe of a hair was never lost in my house before.

‘Tithe’ is the ingenious amendment by Theobald of ‘tight of a hair,’ given in all the old copies. We certainly have ‘the ninth part of a hair’ in this very play ; but ‘tight of a hair,’ which occurs in all the quartos and folios, may perhaps have been a misprint or mistake for ‘weight of a hair,’ of which the ‘tight of a hair’ is a natural depravation,—preserving four out of six letters. So in Henry VIII.:

‘The heads of all thy brother cardinals
‘Weigh not a hair of his.’—Act iii. sc. 2.

‘The weight of a hair’ is thus equivalent to ‘the value of a hair.’ I would, therefore, offer, as an amendment hardly less probable than Theobald’s :

The *weight* of a hair was never lost in my house before.

Fal. The prince is a Jack, a sneak-cup.

No modern editor mentions the fact that the first two quartos gave this reading—‘a Jack, a sneak up,’ and ‘sneake-up.’ The word ‘sneak up’ is to be found in other authors. See Latham’s Johnson. I would read accordingly :

How the prince is a Jack, a sneak-up.

When I was a boy at Rugby we made use of a word analogous to this, ‘a suck up,’ to designate ‘one who meanly ingratiate himself.’

Prince. If there were anything in thy pocket but tavern reckonings, memorandums of bawdy-houses, and one poor pennyworth of sugar candy to make thee long-winded ; if thy pocket were enriched with any other injuries but these, I am a villain. And yet you will stand to it ; you will not pocket up wrong.

‘With any other injuries.’] Johnson supposes some part of this dialogue in which Falstaff had protested against the ‘pocketing up of wrongs’ to have been lost from the text. But the phrase ‘not to pocket up wrongs’ was a common boast or profession, as appears by a passage in Henry V., where we have ‘plain pocketing up of wrongs.’—Act iii. sc. 2. That the Prince should therefore assume this to be a professed principle of Falstaff, although Falstaff had not in the course of the interview said anything about it, is but natural. I cannot so easily do away with the phrase ‘If thy pocket were enriched with any other injuries than these.’ Falstaff has alluded to the loss of two valuable bonds and jewelry. The words ‘treasures,’ ‘indentures’ or ‘inventories’ have all occurred to me for different reasons.

Fal. Rob me the exchequer the first thing thou do'st, and do it with unwash'd hands too.

‘Do it with unwash'd hands too.'] i.e. do it immediately, or the first thing in the morning, even without staying to wash your hands. So in ‘The More the Merrier,’ a collection of epigrams, 1608 :

‘as a school-boy dares
‘Fall to ere wash'd his hand, or said his prayers.’

Perhaps, however, Falstaff alludes to the ancient adage, ‘Illotis manibus tractare sacra.’ I find the same expression in Acolastus, a comedy, 1540, ‘Why be these holy thynges to be medled with with unwashed hands?’—STEEVENS.

Monk Mason explains the phrase better, I think, as ‘without retracting or repenting.’ I conceive it must mean, ‘do it out and out without shirking the responsibility of doing it as Pilate did.’ The Prince had evaded his share of this in the concerted robbery at Gadshill, and had further washed his hands by returning the money—a procedure particularly protested against by Falstaff.

There is a similar allusion to a half-and-half commission of crimes in Richard II.:

‘Though some of you with Pilate wash your hands,
Showing an outward pity, yet you Pilates
Have here delivered me to my sour cross;
And water cannot wash away your sin.’—Act iv.

Prince. The land is burning; Percy stands on high;
And either they, or we, must lower lie.

‘They’ following ‘Percy,’ means ‘All of the name of ‘Percy’ or ‘the house of Percy.’ But the oldest three quartos read ‘either we or they.’ This softens the verbal discrepancy, not only by placing ‘Percy’ at a greater distance, but by interposing the plural ‘we,’ which so naturally introduces the

plural 'they' in opposition to it. I would revert to the reading of the quartos universally abandoned :

And either *we or they* must lower lie ;

although 'they' may be a mistake for 'he.' I find, long after so writing, that the Cambridge editors read already as I propose.

ACT IV.

SCENE I.

Hot. Well said, my noble Scot : If speaking truth,
In this fine age, were not thought flattery,
Such attribution should the Douglas have,
As not a soldier of this season's stamp
Should go so general current through the world.
By heaven, I cannot flatter ; I defy
The tongues of soothers ; but a braver place
In my heart's love, hath no man than yourself :
Nay, task me to my word ; approve me, lord.

Doug. Thou art the king of honour :
No man so potent breathes upon the ground,
But I will beard him.

'Well said.'] Delius observes that this is equivalent to 'Bravo' ; and that it does not lead justly to the inference that Douglas has said anything, but refers simply to his conduct in joining the rebels. I dissent. Shakespeare here, as in Richard II. act i. sc. 2, opens the scene by reference to words supposed to have been spoken just before.

'Thou art the king of honour.'] This first line of the reply of Douglas is manifestly defective. Guided by the speech of Hotspur, whom Douglas answers, and particularly by the first verses of it :

If speaking truth
In this fine age were *not* thought flattery,
I venture to suggest as its supplement :
Thou art the king of honour *and speak'st truth.*

Hot.

Do so, and 'tis well :—

Enter a Messenger with letters.

What letters hast thou there ? I can but thank you.

Mess. These letters come from your father.

‘Do so, and 'tis well.】 Delius proposes to print these words ‘Do so, and—'tis well’ in order to represent that ‘'tis well’ refers simply to the sight of the messenger with letters, the appearance of whom thus causes him to break off in the middle, his first sentence commencing ‘Do so, and’—

‘I can but thank you.】 Delius, again, refers this expression of thanks as an acknowledgment of the compliment recently paid by Douglas to Hotspur in saying to him : ‘Thou art the king of honour.’ I give to both passages a different construction, and I refer both to the same subject, a topic momentarily broken off by the messenger’s appearance and by Hotspur’s recognition of him in the words : ‘What letters hast thou here?’ We must join the two clauses into one line of thought :

Do so, and 'tis well ; I can but thank you,

I refer both as one answer to the pretension of Douglas just announced to ‘beard the most potent man breathing on ‘the ground.’ Taken together they amount to this : ‘By all ‘means I concede to you this honourable duty, and only thank ‘you for undertaking it.’ There is no interruption after ‘Do so and.’

‘These letters come from your father.】 All critics admit that some loss has affected this line ; except Malone, who supposes that Hotspur’s impetuosity cut off the answer. But

this supposition is invalidated by the fact that the words, as they stand, will not form the commencement of a verse. Capell makes up the measure by inserting 'my good lord' after 'letters.' Pope omits 'letters.' Steevens, as I learn from the Cambridge edition, omits 'come.' I would suggest as the most natural form of the line :

My lord, these letters come from your father.

or, less well :

These letters *here* come from your father.

'Your' is one of the numerous words which are monosyllabic or disyllabic at Shakespeare's convenience.

Mess. He cannot come, my lord, he is grievous sick.

Hot. Zounds! How has he leisure to be sick,
In such a justling time.

Shakespeare took this from Plutarch's Life of Epaminondas, who, on the approach of the Lacedæmonian army to Chæronea, summoned all trustworthy Bœotians to meet him in arms. Of one, a 'very honest and valiant man of his person,' whom he had thus invited, he was soon informed that he had died in his bed. 'O Hercules!' replied he; 'what, had this man 'leisure to die in all these troubles?'—Plut. Epam. vol. ii. p. 8. I discovered after writing down this note that Blakeway had referred readers to the same facts, but as related in Xenophon's Hellenica. A comparison between the words of the three passages clearly shows that Plutarch was his authority, 'justling time' precisely corresponding with 'all these 'troubles,' as 'Zounds' answers to 'Hercules.'

Mess. He was much fear'd by his physicians.

That is, he was a cause of fear to his physicians, and as the cause of fear is generally the thing feared, so, by a

that of 'throwing down,' as, for instance, a gauntlet of defiance. It suits with 'cast,' therefore, exactly, but not so well with 'on the nice hazard.' It has occurred to me to read 'to put so rich a main.' Thus, in *Coriolanus*, we have 'mutiny were better put in hazard.'—Act ii. sc. 3. 'Set' and 'put,' too, are sufficiently alike to have been exchanged by mistake.

'Exact' in Shakespeare means 'in full measure.' Thus in *Richard II.*:

'I exactly begged

'Your grace's pardon, and I hope I had it.'—Act i. sc. 1.

That is, 'I begged your pardon in the amplest terms. So here 'the exact wealth of all our states' means 'the utmost wealth of all our estates.'

'For therein should we read The very bottom.'] Johnson is convinced that 'read' cannot be right; but is barely satisfied with 'risque,' and rejects 'rend,' confessing that he could think on no other word. Steevens is content, and Malone puts up, with 'read,' liking it as preferable to 'tread,' which he had once wished to adopt. Dyce says that all conjecture has failed to improve the passage. I agree with Johnson fully that to 'read the bottom,' 'the soul,' 'the very list,' and 'utmost bound,' is language which Shakespeare never would have composed. The passage ran thus, undoubtedly as to the fifth and sixth lines, and, as I think, most probably in respect to the third line:

Were it good

To set the exact wealth of all our states
All at one cast? To *put* so rich a main
On the nice hazard of one doubtful hour
It were not good; for therein should we *reach*
The very bottom and the goal of hope;
The very list, the very utmost bound
Of all our fortunes.

The idea of 'reaching' suits every image as it succeeds; that is, 'bottom,' 'list,' 'utmost bound.'

I find from the Cambridge readings that Mitford has

proposed 'dare ;' Jackson, 'reap ;' and Grant White, as I have done, 'reach ;' while Mr. Staunton substitutes for 'soul' 'sound.' I adhere confidently to 'reach.'

Doug.

Faith, and so we should
Where now remains a sweet reversion ;
We may boldly spend upon the hope of what
Is to come in,
A comfort of retirement lives in this.

['Where now remains a sweet reversion.'] The interpretation universally given to this sentence may be discerned from the universal punctuation as well as from the note of Delius : 'We should' in the case you describe be in the 'situation which you describe ; whereas, under present circumstances, a sweet reversion remains to us.' 'We may 'boldly spend,' &c., is thus taken as an additional and independent (that is, grammatically independent) proposition. But, as I apprehend, the construction and meaning in truth are different, and are these : 'Truly in the case you describe we 'should be in the situation which you describe ; whereas, now 'that a sweet reversion remains, we may spend boldly in reliance upon our expectation of what is hereafter to come 'to us.' 'Now' has the sense of 'now that.' It has partly a temporal and partly an illative force, somewhat as in our modern phraseology we should say, 'Now it is all over, we 'can forget what is past.' This interpretation gives coherence and neatness to a speech otherwise loose and superfluous in expression. We should punctuate thus :

Faith, and so we should
Where,—now remains a sweet reversion,
We may boldly spend

It seems pretty clear that half a line has been lost here. Although it is impossible to recover surely the lost words, yet is the following a very probable indication of their place and tenour :

Where now remains a sweet reversion
What here is present we may boldly spend
Upon the hope of what is to come in.

‘A comfort of retirement lives in this.】 Johnson interprets this, ‘A support to which we may have recourse lives in this.’ I prefer to understand ‘Somewhat to console our repulse and retreat lives in this—where we have means in ‘reversion we may spend boldly upon the hope of what is to ‘come in by-and-by.’

Wor. But yet I would your father had been here,
The quality and hair of our attempt
Brooks no division.

‘The quality and hair of our attempt.】 ‘Hair,’ spelt ‘haire,’ is the reading of the two first quartos, altered by a seemingly mere misprint in the third quarto to ‘heaire,’ and so degenerating in the folios to ‘heire’ and ‘heir’—two readings which have for me no meaning. Boswell amends by ‘air,’ Staunton by ‘dare,’ and Bubier by ‘houre.’ Johnson explains the oldest reading, ‘hair,’ as meaning ‘complexion,’ ‘character’—a general word of interpretation—which he himself tries to illustrate by the colloquial phrases of his own day—‘against the hair,’ and ‘against the grain.’ Delius takes the poet to allude to ‘colour of hair,’ and Collier ‘against the tenuity ‘of hair which admits (“brooks”) no division.’ The ‘set’ of the hair—that is, the direction of its growth—or its condition as to fineness and smoothness of texture, I conceive to be referred to. That which Johnson calls a saying of his day was also a literary expression of not infrequent occurrence in the days of Shakespeare. So: ‘He never afterwards did any ‘worthy thing, but all went utterly against the haire with him.’—North’s Plutarch, Sylla, p. 467. ‘Hair’ is, as I apprehend, right, and needs no amendment.

Wor. It will be thought
 By some, that know not why he is away,
 That wisdom, loyalty, and mere dislike
 Of our proceedings, kept the earl from hence ;
 And think, how such an apprehension
 May turn the tide of fearful faction,
 And breed a kind of question in our cause :
 For, well you know, we of the offering side
 Must keep aloof from strict arbitrement.

‘May turn the tide of fearful faction.’] Shakespeare generally uses the phrase ‘turning of the tide’ in the sense of ‘turning from flow to ebb’—and not ‘from ebb to flow.’ ‘Such an apprehension may turn the tide of fearful faction’ means, ‘This view of affairs may arrest the progress and ‘activity of our party, which, as a party, is liable to alarms.’ So Shakespeare in *Anthony and Cleopatra* speaks of ‘scrupulous factions.’

‘We of the offering side.’] Johnson hesitated between two meanings of ‘offering side’ as ‘making promises’ or ‘as assailing.’ It certainly means the ‘assailant.’ So in *Henry IV. pt. 2* :

‘So that his strength like to a fangless lion
 ‘May offer, and not hold.’—Act iv. sc. 2.

Sir Walter Blunt has already described Hotspur and his friends by help of the same term :

‘A mighty and fearful head they are,
 ‘As ever offer’d foul play in a state.’—Act iii. sc. 2.

There is also a good illustration of this sentiment about the ‘offering side’ in this sense in *Henry IV. pt. 2* :

‘For that same word “rebellion” did divide
 ‘The action of their bodies from their souls,
 ‘And they did fight with queasiness, constrained.’

Act i. sc. i.

'Strict arbitrement' is 'opinion formed upon a cool and 'searching criticism of our condition and merits.' The sentiment here is this, 'for you are well aware that, as we are in 'fact aggressors and rebels, we should be shy of all minute 'scrutiny into the nature and merits of our cause.' Worcester speaks of Hotspur's enterprise, as Henry IV. has already said of it, but with admiration rather than blame:

"For, of no right, nor colour like to right,
He doth fill fields with harness in the realm."

Wor. This absence of your father's draws a curtain
That shows the ignorant a kind of fear,
Before not dreamt of.

Hot. You strain too far.

Capell, to make the last line perfect in measure, inserted 'come' before 'you' strain. He, in common with others, failed to understand the scansion, which is this:

Before | not dreamt | of you | strain | too far.

1

2

3

4

5

Hot. I, rather, of his absence make this use—
It lends a lustre, and more great opinion,
A larger dare to our great enterprise,
Than if the earl were here.

'It lends a lustre, and more great opinion' may be illustrated by the following passage: 'The first and chiefest cause in keeping the people together from dispersing themselves abroad, as they did when Rome was taken by the Gaules, was the only opinion and confidence they had in Fabius's caution.'—North's *Plut. Fabius*, p. 189.

Hot. He shall be welcome too. Where is his son,
The mule-footed madcap Prince of Wales,

And his comrades, that daffed the world aside,
And bid it pass?

Ver.

All furnish'd, all in arms,
All plum'd like estridges, that wing the wind;
Bated like eagles having lately bath'd;
Glittering in golden coats, like images;
As full of spirit as the month of May,
And gorgeous as the sun at midsummer.

‘All plumed like estridges.】 ‘Estridges,’ commonly meaning ‘ostriches,’ is here understood by Delius and some others to signify ‘goshawks,’ as in the words, say they, in Anthony and Cleopatra, ‘the dove will peck the estridge.’ But this last signification is not allowed by lexicographers, nor warranted by examples—while ‘estridge’ meaning ‘ostrich’ is more often elsewhere alluded to, as here, in regard to its plumes. ‘act. The following passage, too, proves the applicability of ostrich So Shames to the present occasion: ‘At his departing from pulous factiers, &c., his soldiers and men of warre were so pestered ‘We of iches that they wist not what to do therewith. They two ~~mean~~ ^{meant} nothing but gold and silver, and feathers for men as of warre.’—Holinshed, A.D. 1348. So again: ‘They had ‘helmets on their heads fashioned like wild beasts necks, and ‘strange bevers or buffes to the same, and ware on their ‘helmets great high plumes of feathers as they had been ‘wings, which to sight made them appear taller than they ‘were.’

‘That wing the wind; Bated like eagles.】 The quartos read:

‘That *with* the wind
‘Baited like eagles having lately bathed.’

The first folio alters ‘baited’ to ‘bayted,’ and is followed by the second folio. Rowe, followed by Johnson, Steevens, Malone, Monk Mason, Dyce, and others, suggests the substitution of the reading quoted in the text, that is—

‘All plumed like estridges that *wing* the wind,
‘Bated like eagles having lately bathed.’

'Bated' is by all these critics interpreted to mean 'flapping the wings.' But here, first, 'bated' is in the wrong voice, as Hanmer had seen, and the retention of the passive participle as a substitute for the active, even if countenanced by some few instances in Shakespeare, is too awkward and anomalous for ready or complete approval. Secondly, the passage thus amended produces either a very feeble and clumsy picture, in which men are likened to ostriches in one respect and one condition just at the time when those ostriches are like to eagles in another condition, or a very ridiculous picture, in which men are represented as flapping their wings like eagles. Again, although there is some authority for the asserted fact that ostriches pursued gather the wind by opening their wings before it, when they run with the wind, yet the wing, in the supposed case, is used merely as a sail steadily upheld, and is so described by Lucan :

'Ales

'Cum premitur, calidas cursu transmittit arenas,

'Inque modum veli sinuatis flamine pennis

'Pulverulenta volat,'

which Dyce quotes. 'Winging the wind,' on the other hand is not applied naturally or actually to any act but that of flying. The emendation of Rowe, therefore, 'wing,' although very generally adopted, does not satisfy me.

I propose to read the first line thus :

All plumed like estridges that *meet* the wind.

It is by no means to be taken for granted that Shakespeare must have known the habit of the ostrich when he is pursued, or that, if knowing it, he desired to describe it in this place. But I would observe of Mr. Steevens' remark made in defence of Rowe's emendation—'Ostriches are generally hunted on horseback, and the art of the hunter is to turn them from the gale by the help of which they are too fleet for the swiftest horse'—that it is supported by a description given of that bird in the second volume of the *Histoire des Oiseaux*, Paris, 1772. The writer, Buffon, there

says of the hunters, 'Ils prennent leur moment, fondent sur elles au grand galop, en les menant contre le vent autant qu'il est possible.' For this assertion two authorities are quoted. It is, clear, then, that ostriches are seen by hunters as much and as frequently meeting the wind as running with the wind. I assume, too, that ostriches meeting the wind would have their delicate plumes raised and agitated by the combined motions of themselves and of the wind so as to assume somewhat the appearance of ostrich feathers as worn on the head. Consequently, it is, on the one hand, quite as likely that Shakespeare had this image before him of ostriches running against the wind as that of their running before it; and, on the other hand, that the effect which he seems desirous to describe and the language in which he describes it in this line suit the former fully as well as the latter.

'Meet the' is a phrase, as it appears to me, very likely to have been corrupted, whether by mishearing or misreading, but particularly the latter, into 'with the.' Indeed, it will be seen hereafter from a note on the play of Henry V., that the very same corruption, which I suppose here, explains a passage which it has baffled the ingenuity of critics to explain or to amend otherwise satisfactorily. See my note on Henry V. act ii. sc. 2.

Even if we could fairly assume that Shakespeare, being possessed of the information contained in the above-quoted extracts, was describing the birds when they overreach and escape their hunters rather than when they are actually being hunted down, I should still propose to read:

All plumed like estridges that *win* the wind.

As to the next line, I see objections to 'bated' which I have mentioned. 'Baited,' on the other hand, the word of the oldest copies, is admissible in a sense which, although not found in Shakespeare, would not be inconsistent with its Elizabethan meaning if taken as 'refreshed by food and rest.' But I think it far from impossible that instead of 'bayted' or 'baited' Shakespeare wrote 'beautied,' of which 'baited' and 'bayted' are not unnatural depravations. 'Beautied' is

a participle elsewhere used by him for 'made beautiful.' He speaks of a 'cheek beautied by plastring art,' and he might describe the effect of the recent rest, the fare, the hopes, and the magnificent dresses of the Prince's companions upon their youthful faces and figures as bestowing on them the freshness and the beauty which his bath gives to an eagle. I venture then to read the passage thus:

All furnished, all in arms,

All plumed like estridges that *meet* (or *win*) the wind ;
Baited (or *beautied*) like eagles having lately bathed ;
 Glittering in golden coats like images ;
 As full of spirit as the month of May ;
 And gorgeous as the sun at midsummer ;
 Wanton as youthful goats, wild as young bulls.

According to the Cambridge edition Tyrwhitt proposes 'that whisk the wind.' Keightley proposes 'that with the wind are fanned.'

'Glittering in golden coats like images.'] 'The sumptuousness of their furniture was not altogether superfluous and unprofitable, but served greatly to fear the beholders. For the glistening of their harness so richly trimmed and set forth with gold and silver, the colour of their arming coates upon their curases mingled with the bright glistening &c. &c., a fearful thing to look upon !'—North's Plutarch, Sylla, p. 475.

The picture is further illustrated by the following :

'The Romans are not wont to weare their brave coates and furniture upon their armour, when they mean only bent to march, &c. &c. But out of doubt this goodly furniture weare so bright and glistening in our faces is a manifest signe that they intend to fight.'—North's Plutarch, Lucullus, p. 325.

The two passages disclose an identity of feeling between Roman and barbarian, as to the use and effect of bright armour for battle, and why Shakespeare thus elaborated this picture may be learned by reference to a passage in Plutarch's Life of Philopœmen, in which he describes how and why that thorough and enthusiastic soldier gradually educated the

Archæans to substitute for the effeminate splendour of civic costume and the pride of household furniture, the animating brilliancy of embroidered coat, plated bit, and gilded cuirass in the battle-field. It is to be regretted, however, that the first quarto edition, generally good, is at its worst for accuracy through the whole of this interesting and important scene. The 'golden coat' in Shakespeare's picture is the last stage of development which the 'surcoat' had reached in Henry IV.'s reign. In the twelfth century the coat of arms was painted on a long robe, the 'surcoat' which covered the coat of mail; in the fourteenth century, this was shortened in front, and called the 'cyclas'; later on it was curtailed into a jacket or coat called the 'jupon,' which Shakespeare's golden coat here represents.

Ver. I saw young Harry,—with his beaver on,
 His cuisses on his thighs, gallantly arm'd,—
 Rise from the ground like feather'd Mercury,
 And vaulted with such ease into his seat,
 As if an angel dropp'd down from the clouds,
 To turn and wind a fiery Pegasus,
 And witch the world with noble horsemanship.

'And vaulted with such ease'] Malone's change of 'vaulted' into 'vault it,' however much demanded by modern laws of composition, is unquestionably wrong. There are numerous passages in which the Infinitive mood after 'saw' in the earlier part of the sentence is followed by the Indicative mood past tense, as here, in the later part of a sentence. Thus, in Henry VI. part ii. :

'In Ireland have I seen this stubborn Cade
 'Oppose himself against a troop of kernes,
 'And fought so long, till that his thighs with darts
 'Were almost like a sharp-quilled porcupine.'

Act iii. sc. i.

So again in Henry IV., part i. :

‘We two saw you four set on four and bound them.’

Act ii. sc. 4.

So again in prose authors of good authority : ‘Cæsar, &c., saw a private souldier of his thrust in among the captaines and fought so valiantly in their defense,’ &c.—North’s Plutarch. So again with another verb : ‘This opinion made the nobles ‘and men of the city to despaire of their own safetie, and ‘feared to live any longer.’—Ibid. Sylla, p. 474.

‘As if an angel dropp’d.] I would restore the reading of the first quarto, to which I see no objection :

As if an angel drop down from the clouds.

I would then give the whole passage thus :

I saw young Harry with his beaver on,
His cuisses on his thighs, gallantly arm’d,
Rise from the ground like feather’d Mercury,
And vaulted with such ease into his seat,
As if an angel *drop* down from the clouds
To turn and wind a fiery Pegasus,
And witch the world with noble horsemanship.

Capell, with the approval of Dyce, proposed ‘and vault with such an ease into his seat.’ This would be slightly offensive to my sense of language.

Editors in general follow the old copies, ‘vaulted,’ but no editor or critic justifies the anomaly by reason, or countenances it by examples.

Hot. Come, let me take my horse,
Who is to bear me, like a thunderbolt,
Against the bosom of the Prince of Wales :
Harry to Harry shall, hot horse to horse,
Meet, and ne’er part, till one drop down a corse.—
O, that Glendower were come !

‘Come, let me take my horse.】 ‘Taste my horse’ is the reading of the first and second quartos, which in subsequent quartos and the folios became ‘take my horse.’ ‘Taste’ is certainly right, as Dyce has perceived, in the sense ‘make proof of.’

‘Harry to Harry shall, hot horse to horse.】 This is the reading of the first and second quartos, which became subsequently ‘Harry to Harry, shall not horse to horse.’ I believe that the line in all the copies is wrong, because as Shakespeare would not write ‘Harry shall meet to Harry face to face,’ so he would not write ‘Harry shall meet to Harry horse to horse.’ I venture to say that ‘meet to’ is a phrase unexampled either in the allowed style of Shakespeare’s day or in his own works; whereas ‘meet so’—most easily corrupted into ‘meet to’—is also fully justified by the circumstance that in the preceding line Hotspur has described his charger as bearing him ‘like a thunderbolt against the Prince of Wales.’ These lines therefore should, I believe, run thus far amended :

Harry so Harry shall, hot horse to horse,
Meet ; and ne’er part till one drop down a corse.

‘So’ would easily admit corruption into ‘to,’ as I have already supposed it to do in the line of Richard II., ‘Norfol’ ‘so far as to mine enemy’ for ‘so far as so mine enemy.’ I learn from Dyce that Mr. Lettsom would read ‘Harry æ of’ ‘Harry shall hot horse to horse.’ This would be an improvement on the text in point of style, but it involves a far more likely corruption than that which I suggest; nor is it so probable that Hotspur should eagerly proclaim the Prince of Wales’s desire not to part from him, as his own resolution not to part or be parted with. The rhythm of these verses, with the sudden check after the two verses, and after the first syllable of the second line, makes us see and feel the shock and the pause of a deadly collision.

Hot. Let them come ;

They come like sacrifices in their trim,
And to the fire-eyed maid of smoky war,
All hot and bleeding will we offer them.

‘To the fire-eyed maid of smoky war’] ‘Smoky’ would be an epithet of war obviously appropriate in the present age, when firearms are the main, if not the only weapons of war.

But in the time of Henry IV. firearms were mere accessories, as Hotspur’s explanation in the commencement of this play shows Shakespeare to have borne in mind. ‘Smoky war,’ then, means war the victims of which reek and smoke with the heat and warmth of life suddenly taken from them.

This image Shakespeare frequently introduces. So :

‘And let our crooked smokes climb to their nostrils

‘From our blest altars.’—*Cymb.* act v. sc. 5.

So again, ‘Smoking blood.’—*Henry VI.* pt. iii. act ii. sc. 3 :
‘smoking swords.’—*Cor.* act i. sc. 4.

Doug. That’s the worst tidings that I hear of yet,

Wor. Ay, by my faith, that bears a frosty sound.

‘A frosty sound.’] That is a sound which tends to produce fear. ‘A frosty people’ and ‘seem frosty’ in *Henry V.* mean ‘a people destitute of the warmth of courage,’ and ‘seem chilly with fear.’

Hot. My father and Glendower being both away,
The powers of us may serve so great a day.

‘May serve so great a day.’] That is, ‘May be sufficient for so great a battle.’ ‘A day’ in the language of Shakespeare and his contemporaries means ‘a fight’ sometimes. Thus : ‘They cowardly turned their backs and there were many more Lacedæmonians slain *at that day* than ever were before in any former battell.’—North’s *Plutarch*, *Peloponnesus*, p. 298.

So we have in King John :

‘That misbegotten devil, Faulconbridge,
‘In spite of spite alone upholds the day.’

Act v. sc. 4.

Doug. I am out of fear
Of death, or death’s hand, for this one half-year

What is the distinction between death and death’s hand? Is it that between natural death and death by violence? or that between actual death and the fatal blow which eventually occasions death? or is it that between the state of being dead (‘death’) and the act of dying (‘death’s hand’)? Shakespeare meant something by his distinction.

SCENE 2.

Fal. I press me none but good householders,
yeomen’s sons.

‘I press me none.】 No editor informs us that this is an alteration by the second quarto, which all subsequent copies followed, of the reading in the first quarto, ‘I prest me none’—a fact which the Cambridge editors, too, fail to record. ‘Prest’ may be here used as a verb in the present tense. ‘Prest-money’ or ‘prest’ was the money given as earnest on the part of the king to the soldier as a token of prepayment.

Fal. Such a commodity of warm slaves, as had lief
hear the devil as a drum.

‘A commodity of warm slaves’ is ‘an abundant supply of men whom comfort and the means of self-indulgence have corrupted into an unmanly habit of mind and body.’ ‘Slaves’ is used below again, ‘slaves as ragged,’ in a metaphorical sense.

Fal. Such as fear the report of a caliver worse than a struck fowl, or a hurt wild duck.

Warburton and Hanmer have taken so much offence at the supposed recurrence of the same image through the words 'struck fowl' and 'hurt wild duck' as to read, without any authority, 'struck deer.' Johnson proposed 'struck sorrel' as more likely to have been corrupted into 'struck fowl.' Steevens considers 'fowl' sufficiently distinguished from 'wild duck,' as meaning a 'domestic fowl.' But in all probability Shakespeare used the word neither generically for 'bird' nor specifically for 'domestic fowl,' but specifically for 'partridge.' So in *Much Ado About Nothing* we have, 'Stalk on, stalk on, the fowl sits;' and a partridge is the species of winged game on land whose habits best permit it to be stalked. 'Fowl' may distinguish the winged game of the field from that of the flood—'wild duck.'

Hanmer, according to the Cambridge edition, reads 'wild fowl' for 'wild duck,' as well as 'struck deer' for 'struck fowl.' Jackson conjectures 'struck wolf' for 'struck fowl.' No change is advisable.

Fal. And now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies, slaves as ragged as Lazarus in the painted cloth, where the glutton's dogs licked his sores: and such as, indeed, were never soldiers; but discarded unjust serving-men, younger sons to younger brothers, revolted tapsters, and ostlers tradefallen; the cankers of a calm world and a long peace; ten times more dishonourable ragged than an old-faced ancient.

'Ten times more dishonourable ragged than an old-faced ancient.']—Warburton amended this by reading 'an old feast ancient,' as a term describing colours used only at civic entertainments, and therefore worn out in the dishonourable service of drunken bacchanals. He seems to have given no

authority for such a term. Theobald understood 'ancient' to mean 'the sergeant,' and 'old-faced' to indicate 'old age hindered from promotion to a higher grade by want of merit.' But Malone's quotation from the 'Puritan,' 'full of holes like a shot ancient,' disposes of this interpretation. Johnson considers 'old-faced ancient' equivalent to 'old colours,' and 'ten times more dishonourable ragged' as equivalent to 'ten times more ragged, although less honourably ragged.' But the word 'more' refers to the word 'dishonourable' in such a reading as much as to the word 'ragged.' In fact, 'dishonourable ragged' is Elizabethan English for 'dishonourably ragged,' and the whole phrase cannot possibly import that the one object was in a high degree dishonourably ragged, and that the other object was ragged, but not dishonourably ragged at all. To account for this, as Johnson does, by characterising it as an example of the licentiousness of our author's diction would, if freely admitted, too often shelter some licentious interpretation by the critic under the imputation of licentious composition to his author. Now the word 'discolourable' is especially like 'dishonourable,' having eleven identical letters in the same order out of thirteen. It is a word used both as verb and participle more than once by our author, and finally it is perfectly suited in combination with 'ragged' to the description of a worn ancient, whether 'old-faced,' or 'feazed,' or 'faded.' Its use here, too, is strongly warranted in connection with 'old-faced' ancient by the passage which occurs below.

'These things indeed you have articulate,

'To face the garment of rebellion

'With some fine colour that may please the eye.'

The compound word, too, 'discolourable ragged' is in strict analogy to a hundred others of Shakespeare's combinations. I may add to this that precisely the same misprint or misreading of 'honour' for 'colour' in *Cymbeline*:

'His father

'Was call'd Sicilius, who did join his honour

'Against the Roman with Cassibelan ;'—Act i. sc. i.

where 'honour' should assuredly be 'colour,' in the sense of 'banner' a sense in which it is used also in the line of King John ;

'Part our mingled colours once again.'—Act ii. sc. 3.

Under these circumstances I propose to read the passage confidently thus :

The cankers of a calm word and a long peace, ten times more *discolourable* ragged than an *old-faced* ancient—

which, of course, means 'ten times more faded in colour and 'more tattered in texture than an old ensign.' 'Discolour' as a verb appears more than once in these historical tragedies.

'An old-faced ancient.'] Steevens assigns to 'old faced' the specific significances of 'both old and patched by a 'facing,' and so prints, and insists on printing, the two words apart. But I apprehend that this view destroys the consistency of the passage, and that an 'old-faced ancient' means 'an ancient which has never been properly repaired by new facing.' Were it 'old,' yet 'faced,' it would naturally be anything but 'ragged.' 'Old faced' is applied by our author in the same sense to the walls of a weak fortification in King John :

'Tis not the rondure of your old-faced walls.

'Can hide you from our messengers of war.'

Act ii. sc. i.

Where the context aids to show that 'old faced' means 'having old faces,' therefore 'faces that have not been renewed,' and so much weaker, therefore, in consequence of age. 'Old-faced' then is preferable to 'old faced.'

West. Ay, but, Sir John, methinks, they are exceeding poor and bare.

Bare means 'emaciated,' and not 'ill clothed' as

Falstaff's reply shows. This was one common sense of 'bar' applied particularly to soldiers. So: 'After divers exploits warre, the one side and the other seeing themselves wearied and bare, the Bœotians prayed Philip, &c.'—North, *Plutarch* vol. ii., p. 23.

SCENE 3.

Doug. You do not counsel well ;
You speak it out of fear, and cold heart.

Ver. Do me no slander, Douglas ; by my life,
(And I dare well maintain it with my life)
If well-respected honour bid me on,
I hold as little counsel with weak fear,
As you, my lord, or any Scot that lives.

'Well respected honour' means 'honour regarded and considered in the right manner.' All the old copies read the fifth line thus :

'As you, my lord, or any Scot that this day lives.'

This overlong line Pope reduced by the omission of 'this day ;' and Mason made the same proposal. Steevens and the Cambridge edition follow them. But the whole phrase 'that this day lives' is in the style of Shakespeare. In *As You Like It* we have the same expression : 'There is not one so young and so villainous this day living' (act i. sc. i). If the reading of the line immediately following were correctly given in the first quarto, and all old copies after the fourth, I would read :

As you, my lord, or any *Scot this day* lives.

with this emphasis and scansion :

As you, | my lord, | or an|y Scot | this day lives

Capell alters 'bid' quite erroneously, as I think, to 'bids,' and also suggests, the omission of 'my lord.'

Ver. Let it be seen to-morrow in the battle,
Which of us fears.

Doug. Yea, or to-night.

Ver. Content.

Hot. To-night, say I.

Ver. Come, come, it may not be;
I wonder much, being men of such great leading,
That you foresee not what impediments
Drag back our expedition: Certain horse
Of my cousin Vernon's are not yet come up:
Your Uncle Worcester's horse came but to-day;
And now their pride and mettle is asleep,
Their courage with hard labour tame and dull,
That not a horse is half the half himself.

['Let it be seen to-morrow in the battle, Which of us fears.']
This is the reading of the first quarto. The second and two following quartos omit the word 'it,' and as the omission of 'it' assists the regulation of the foregoing lines I would follow them.

['Come, come, it may not be.'] This speech should, I am of opinion, in its first portion at least, be assigned to Worcester. The expostulation as addressed to Worcester is, of course, quite misapplied, being couched in the very words with which Worcester had already checked Hotspur, 'It may not be.' Vernon, on the other hand, had but this moment expressed himself 'content' with that of which he is now made to affirm that 'it may not be.' Again, who is the cousin Vernon of whom Vernon himself is here made to say that 'his horse is not yet come up'? Historians mention none such. It is clear, too, that all the verses are not addressed to the same person. The first five lines are addressed to Douglas

and Hotspur, the last four to Hotspur only, for Hotspur but not Douglas, was nephew to Worcester. The word prefixed, '*Ver.*,' is very similar to '*Wor.*,' and may have taken its place, just as the words '*Prin.*' and '*Poins*' are elsewhere exchanged. Vernon seems to come in at the sixth line, where Worcester's horse is spoken of. In the fifth line the word 'cousin' must be pronounced, as often elsewhere 'cous'n,' in order to give it smoothness without superfluity of syllables.

'I wonder much,' &c.] Malone and Knight crowd into one line 'I wonder much, being men of such great leading as you are.' Dyce leaves 'to-night, I say,' as a line by itself. Collier does the same by 'I wonder much.' 'Being' is monosyllabic. I would read and regulate thus:

I won|der much | being men | of such | great leading
 1 2 3 4 5
 As you | are, you | foresee | not what | impediments.
 1 2 3 4 5

'Your uncle Worcester's horse came but to-day.] Such is the reading of all editors after those of the first four quartos, which give us in this line not 'your horse' but 'horses'. I certainly would restore the oldest reading thus:

Your uncle Worcester's *horses* came but to-day;
 With this scansion

Your un|cle Worces|ter's hors's | came but | to-day;
 1 3 4 5
 So we have had:

'Lies in their purses and whoso empties them.'

'That not a horse is half the half himself.] All the old copies read, we are told, 'half the half of himself.' Steevens alters this to 'half the half himself.' As he does not notice any prior emendation, it occurred to me to think that a better change would have been 'half half of himself,' by which I understand 'a quarter of himself.' I find from Mr. Dyce's

note that Pope had suggested the same verbal change, apparently with the different meaning of 'half himself' twice repeated. Dyce prefers Steeven's change to that of Pope. But no change is necessary. We can keep the line of the old copies with this articulation and scansion.

That not | a horse | is half | the half of | himself.

1

2

3

4

5

I would read the whole :

Ver. If well-respected honour bid me on,
I hold as little counsel with weak fear,
As you, my lord, or any Scot that this day
Lives. Let be seen to-morrow in the battle
Which of us fears.

Doug.

Yea or to-night.

Ver.

Content.

Hct. To-night.

Wor.

Come, come, it may not be :

I wonder much, being men of such great leading,
As you are, you foresee not what impediments
Drag back our expedition : certain horse
Of my cousin Vernon's are not yet come up.

Ver. Your uncle Worcester's *horses* came but to-day.

And now their pride and mettle is asleep,
Their courage with hard labour tame and dull,
That not a horse is *half the half of* himself.

Steevens and the quoted text omit the words to be found in all the old copies, 'as you are,' and changed 'such' to 'your.' I prefer to omit 'that,' which clearly is inserted with awkwardness too late in the sentence. 'Horses' in the fifth line of the last speech, which is found in all the earliest quartos, and which justifies my previous restoration of 'purses,' holding the same place in the verse but for which 'purse' has been pro-

posed. Both are in Shakespeare's clipped pronunciation (*abs verbo invidia!*) monosyllables. Theobald, according to the Cambridge edition, adopted Pope's emendation, punctuating differently.

Blunt. I come with gracious offers from the king,
If you vouchsafe me hearing and respect.

'Respect' here does not bear its modern sense. 'Hearing and respect' signify simply 'hearing and attention to what you hear.'

Hot. Some of us love you well; and even those
some
Envy your great deservings, and good name;
Because you are not of our quality.

Quality is here by many understood in its modern sense of 'character.' It means simply 'brotherhood,' 'society.' The cause of its so meaning is, indeed, probably due to the fact that it is by the virtue of common attributes that men often flock into one company, but the effect is here, as elsewhere indicated by 'quality,' and not the cause.

Blunt. The nature of your griefs; and whereupon
You conjure from the breast of civil peace
Such bold hostility, teaching his duteous land
Audacious cruelty—

'You conjure from the breast of,' &c.] That is, 'You raise by infernal arts, out of the very bosom of peace, the demon of war, so that he may teach his duteous land how to be cruel and bold presumptuous.'

'Such bold hostility.'] I take this line to have been

tolerated as an Alexandrine, while in truth its utterance and scansion actually is:

Such bold | hostility tea|ching h's du|teous land,

1

2

3

4

5

Hot. And,—when he heard him swear, and vow
to God,

He came but to be Duke of Lancaster,
To sue his livery, and beg his peace;
With tears of innocency, and terms of zeal,—
My father, in kind heart and pity mov'd,
Swore him assistance, and performed it too.

‘To sue his livery, and beg his peace.’] I think that this is universally misunderstood.

I think it uncertain whether ‘beg his peace’ is to be immediately connected in thought with ‘sue his livery,’—Thus: ‘sue his livery and beg his peace,’—or with ‘heard him.’ I render the words thus:

‘And when my father heard him swear and vow to God, that he came but in the character of Duke of Lancaster to sue his livery of the ducal estates, and also heard him beg his peace with tears as the tokens of his harmless intentions, and words of love and friendship as the expression of his kind feeling, my father swore to give him help, and gave him that help.’

‘Terms of zeal’ in the fourth line has no reference to the expression ‘swear and vow to God.’ ‘Zeal’ has no religious signification. ‘Zeal’ in Shakespeare has a peculiar meaning often; it signifies mere gentleness and amity of feeling. So below in the line—

‘I should not make so clear a shew of zeal.’

‘Zeal’ means soft and tender feeling. So in *King John* (act ii. sc. 1):

‘Upon thy cheek I lay this zealous kiss
‘As seal to this indenture of my love,’ &c.

where the kiss is given by the Duke of Austria to Prince Arthur. And again:

‘Lest zeal now melted by the windy breath
 ‘Of soft petitions, pity and remorse,
 ‘Cool and congeal again.’—Act ii. sc. 2.

Where see my note. So ‘terms of zeal’ are ‘terms protesting
 ‘friendly intentions and a gentle conduct.’

I learn from the Cambridge edition that Capell proposed
 to move up the line—

‘With tears of innocence and terms of zeal,’
 so that it should follow immediately the verse—

‘And when he heard him swear and vow to God.’

This change was undoubtedly suggested by the very natural
 interpretation, which I have here shown to be incorrect.

Hot. Now, when the lords and barons of the realm
 Perceived Northumberland did lean to him,
 The more and less came in with cap and knee;
 Met him in boroughs, cities, villages;
 Attended him on bridges, stood in lanes,
 Laid gifts before him, proffered him their oaths,
 Gave him their heirs; as pages, follow’d him
 Even at the heels, in golden multitudes.

‘Golden multitudes.’] This epithet of ‘golden’ distinguishes a
 multitude made up of nobles from an ordinary multitude.

This minute description of the homage of a zealous nobility
 strikes us as singular at first, and arbitrary. But it must be
 remembered that, in the times described and in the time of the
 poet, the country was so unenclosed that a few bridges and
 lanes were the only points at which those who desired to show
 him honour, could be sure of meeting him.

‘The more and less.’] The greater and the less.—STEEVENS.

I would read :

Then more or less came in with cap and knee.

This way of answering 'when' by the expressed 'then' is quite in Shakespeare's manner ; and it relieves us also of the slight blemish produced by introducing 'more' through the definite article, and yet omitting the same article before 'less,' although, as they of course refer to different objects, the passage should run either 'more and less' or 'the more and the less,' in order to preserve a fitting distinction between them. Accordingly and similarly we have in Henry IV. pt. ii. :

'And more and less do flock to follow him.'

Act i. sc. i.

where and when the word 'more' is used in the same sense of magnitude, not of multitude. It retained probably in Shakespeare's day some of its meaning in the language from which it is derived. The Cymro-Britannic 'mawr,' pronounced 'mour,' means 'great,' not 'many.' The final 'n' of 'then' was very apt to be lost before the initial 'm' of 'more.'

The fourth folio reads in the last quoted line, 'they more and less came in with cap and knee.'

Hot. He presently,—as greatness knows itself,—
Steps me a little higher than his vow
Made to my father, while his blood was poor,
Upon the naked shore at Ravenspurgh.

'Knows' here includes the idea of 'learns to know,' according to a usage which has struck me as observable in Shakespeare's tragedies, where 'to know' often signifies 'to obtain knowledge,' as, for instance, in King John :

'On the winking of authority
'To understand a law, to know the meaning
'Of dangerous majesty.'—Act iv. sc. 2.

So in Titus Andronicus :

‘I’ll make them know what ’tis.’—Act i. sc. 2.

That is, ‘I’ll make them learn what it is.’ So again :

‘And further he desires to know of you.’

Act ii. sc. 3.

That is, ‘He desires to learn of you.’

‘His vow

‘Made to my father, while his blood was poor,

‘Upon the naked shore at Ravenspur.’

Delius interprets ‘while his blood was poor’ as meaning, while his blood was not honoured as kingly. I interpret it, ‘while ‘his spirit was low and miserable in the solitude of Ravenspur shore, where no friends mustered to receive him.’ The meaning of ‘blood was poor’ is illustrated by what Hotspur says before to his followers :

‘Better consider what you have to do

‘Than I, that have not well the gift of tongue

‘Can lift your blood up by persuasion.’

Hot. And now, forsooth, takes on him to reform
Some certain edicts, and some strait decrees,
That lie too heavy on the commonwealth.

‘Some certain edicts and some straight decrees.’] ‘Some certain’ seems a weak repetition of the same idea ; but the reading is likely to be correct, inasmuch as it occurs again in Julius Cæsar :

‘I have moved already

‘Some certain of the noblest-minded Romans.’

Act ii. sc. 3.

It may perhaps be assumed that the two words together define the objects while they leave undefined the number of the objects. Or again, as ‘straight decrees’ means decrees

strictly enjoined, so 'certain edicts' may mean edicts definitely and immutably expressed.

Hot. Proceeded further ; cut me off the heads
Of all the favourites, that the absent king
In deputation left behind him here,
When he was personal in the Irish war.

This use of 'personal' is illustrated by a passage in King John :

K. John. In us, that are our own great deputy,
'And bear possession of our person here,
'Lord of our presence, Angiers, and of you.'

Act ii. sc. 5.

Hot. In short time after, he deposed the king ;
Soon after that, deprived him of his life ;
And, in the neck of that, task'd the whole state ;
To make that worse, suffered his kinsman March.

'Task'd the whole state.'] This is universally explained as meaning 'taxed the whole state,' in the sense of 'laid a tax on the whole state.' There is no want of proof, too, that 'tasked' would bear this meaning of 'taxed.' But Hotspur evidently alludes to some signal historical event of a presumptuous or injurious description, and there is no historical record of any procedure of this kind at the time alluded to in any chronicle, while all the other matters charged by Hotspur are clearly and abundantly related. I incline, therefore, to give a different interpretation to this line and those around it, thus : 'In a short time after, he deposed the king ; soon after "that" deprived him of his life, and at the very instant after "that" (that is after *deposing him*) challenged all the dignity and power and place of king.' In the phrases, 'Soon after that,' and in 'the neck of *that*,' the same word *that* signifies one and the same event, the de-

posing of the king, and not the two different events of deposing him and depriving him of his life, as is erroneously interpreted. It must be observed, too, that Worcester's following description runs precisely parallel to that of Hotspur. He reminds the king of his having sworn an oath at 'Doncaster' 'but he did nothing purpose against the state,' but that in spite of that he soon gripped the general sway with his hand. In this way we gain historical truth, poetical propriety, and significance for a phrase, which as now understood is not warranted by history, or by any incident in the play, and has no place, so to say, in the description.

Hot. And, in conclusion, drove us to seek out
This head of safety ; and, withal, to pry
Into his title, the which we find
Too indirect for long continuance.

The third line seems defective. I learn from the Cambridge edition that Capell amended it by reading 'into his 'title too, the which we find ;' but 'too' after and with 'withal' is quite pleonastic, and therefore unlikely, while 'too' following again so soon in the next line makes it unpleasant. I learn also that Keightley reads 'title which we find to be.' But 'the which' is a form of relative not infrequent, as a few lines back in this play we have 'the which if he be pleased I shall perform.' The verse then as it stands will be unobjectionable, if we give to 'w' that syllabic character which it often has in Shakespeare and which I have exemplified in my notes at pp. 382, 403, thus :

Into | his ti|tle the | oo|ch | we find.
 1 2 3 4 5

Blunt. I would, you would accept of grace and love.

Hot. And, may be, so we shall.

Blunt.

Pray Heaven, you do !

Such is the reading of the oldest copies in the second line, which the first folio altered thus, 'and, 't may be so, we shall.' Pope, too, in order to win 'it' before 'may be,' more summarily ejected 'and.' I do not doubt that the oldest reading is correct. This old form of speech has now in Pembrokeshire passed into an adverb, and is pronounced by the old folk 'mav-ve,' according to the well-known law of phonetic change which substitutes 'b' for 'v,' and *vice versâ*. The intermediate pronunciation was doubtless 'mab-be.'

SCENE 4.

Arch. Hie, good Sir Michael; bear this sealed brief,

With winged haste, to the Lord Mareshal;
This to my cousin Scroop; and all the rest
To whom they are directed: if you knew
How much they do import, you would make haste.

Gent. My good lord,
I guess their tenor.

Arch. Like enough, you do.

'Mareshal' is Pope's emendation of Marshal found in all the old copies. But it must be observed that this leaves a metrical overplus of three words. I would in the whole passage regulate the lines differently thus:

Arch. Hie, good Sir Michael; bear this sealed brief
With winged haste to the Lord Marshal; *this*
To my cousin Scroop; and all the rest *to whom*
They are directed; if you knew *how much*
They do import, you would make haste.

Gent. My good lord,
I guess their tenor.

Arch. Like enough you do.

'Cousin' over and over again in these plays is to be pronounced 'cous'n.'

Arch. For, sir, at Shrewsbury,
As I am truly given to understand,
The king, with mighty and quick-raised power,
Meets with Lord Harry : and I fear, Sir Michael,—
What with the sickness of Northumberland,
(Whose power was in the first proportion),
And what with Owen Glendower's absence thence,
(Who with them was a rated sinew too,
And comes not in, o'er-ruled by prophecies,)
I fear, the power of Percy is too weak
To wage an instant trial with the king.

'As I am truly given to understand.'] The exigencies of metre sometimes affect the position which Shakespeare gives to his adverbs. The second line means, 'As I am given to understand for truth.'

'Who with them was a rated sinew too.'] Johnson explains 'a rated sinew' as 'a strength on which we rely, a help of which we made account.' I question this. The archbishop says, 'who with them was a rated sinew' when he had only just spoken of Northumberland as one whose 'power was of the first proportion.' 'A rated sinew' means 'a power highly estimated.' In the Merchant of Venice we have :

'If thou be'st rated at thy estimation,
'Thou dost deserve enough.'—Act ii. sc. 7.

So again in Cymbeline :

'I praised her as I rated her.'—Act i. sc. 5.

'Rated' has the same meaning here as 'valued' in its popular use—that is, 'valued at a high value,' 'A sinew,' then, means 'highly valued sinew'—that is 'a highly valued means and instrument' for carrying out the design. So in Hen. IV. pt. ii. :

‘All members of our cause both here and hence
 ‘That were insinewed to this action.’—Act iv. sc. i.

‘And comes not in, o’er-ruled by prophecies.】 I would
 here again, as in many similar cases, certainly restore the line
 of the oldest copies :

‘And comes not in, overruled by prophecies.’

‘Over’ is pronounced ‘ov’r.’

ACT V.

SCENE I.

K. Hen. How bloodily the sun begins to peer
 Above yon busky hill ! the day looks pale
 At his distemperature.

P. Hen. The southern wind
 Doth play the trumpet to his purposes ;
 And, by his hollow whistling in the leaves,
 Foretells a tempest, and a blustering day.

K. Hen. Then with the losers let it sympathise ;
 For nothing can seem foul to those that win.

‘Above yon busky hill.】 No editor or commentator has
 noticed the fact that the first, and not untrustworthy, quarto
 reads ‘bulky’ where the subsequent old copies give ‘busky :’
 ‘busky’ is not found elsewhere. I see no sufficient reason for
 rejecting a word, not inappropriate, so authenticated ; and
 before would read :

To m The sun begins to peer
 The Above yon *bulky* hill.

The Doth play the trumpet to his purposes.】 ‘To his purposes,’ that is,
 to the sun’s ; to that which the sun portends by his unusual appearance.
 I GIBSON.

Delius follows Johnson without naming him : but I doubt

the correctness of this interpretation : 'portending' and 'posing' are not the same. The sun certainly is described 'sick,' but has no purposes. It is the wind that must produce the 'blustering day,' and therefore may be conceived as posing to produce it. The poet's meaning, I think, is : 'with a mournfully singing sound, it acts as its own trumpet, proclaiming that it intends to produce a storm.'

Wor. I could be well content
To entertain the lag-end of my life
With quiet hours; for, I do protest,
I have not sought the day of this dislike.

K. Hen. You have not sought it! how
then?

'With quiet hours; for, I do protest.'] This is too short, but as it stands it is an amendment of the quartos, which is still shorter, running thus :

'With quiet hours; for, I protest.'

Although all editors without exception follow this, I believe that the quartos are right, and that 'hours' of two syllables, while 'protest,' strange as it may say so, is a word of three syllables, being pronounced 'perotest.'

I would therefore read :

With quiet hours for I protest. 7.

with this articulation and scansion.

With qui- | et hou- | ers for | I per- | c. 5.

'I have not sought the day of this dislike.'] 'A one brief line two words bearing peculiar significance is 'a day' means 'the battle.' 'Dislike' does not mean 'disagreement,' 'quarrel.' In 'Fairfax's Dictionary, we have :

'This said Alces, and a murmur rose

'That showed dislike among the Christian peers.'

'Johnson overlooked this sense, apparently, of the word, here again more than once exemplified in Shakespeare. The of the means 'I have not sought the conflict which is to settle disagreement.'

'You have not sought it! how comes it then?'] This line appears defective by a syllable. But 'how,' too, is defective in these verses.

Wor. It was myself, my brother, and his son,
brought you home, and boldly did outdare
angers of the time.

K. 'It brought you home' means *not* 'that occasioned your
Above to England, but that accompanied you when you
At his home.' To this day in some parts it is a common
Piment to meet persons on their arrival home some little
Way out, and this is called 'bringing;' to accompany them a
short space away from a house, and this is called 'sending.'

'And boldly did outdare the dangers of the time.'] This
does not mean simply 'dared to meet the dangers that the
'time brought,' but 'overawed all persons who were bent on
'destroying you.' 'Dangers' are here 'deadly enemies,' as
'fears' in act i. scene 3. 'Shall we indent with fears' means
noticeable enemies.' A mere danger might be 'dared' in one
reads 'bulky' would not be 'outdared,' for that could only befall
'busky' is not we have in Richard II. 'this outdared dastard.'

rejecting a

before wo

To i w.

The But, in short space head;

The Abode down fortune showering on your head;

The ch a flood of greatness fell on you, —

Both play our help; what with the absent king;

the same; to time;

I give on. e injuries of a wanton had borne;

Delius follows Jo sufferances that you had borne;

And the contrarious winds, that held the king
 So long in his unlucky Irish wars,
 That all in England did repute him dead.

‘And such a flood of greatness fell on you.’] This sentence seems incomplete and incoherent. For we have ‘Such a flood of greatness’ without any apodosis following to explain ‘such,’—inasmuch as ‘That all in England did repute him dead’ must for grammar’s sake relate only to ‘so long in his unlucky Irish wars. But, in truth, ‘such’ does not refer to anything which is to come, but to something which has passed: that is, ‘to fortune showering on your head,’ with this meaning: ‘Fortune was rained on your head in showers, and ‘greatness came to you in a flood equal to that of your fortune.’

Wor. And, being fed by us, you used us so
 As that ungentle gull, the cuckoo’s bird,
 Useth the sparrow.

S. Walker asks ‘What is the cuckoo’s bird?’ and evidently bids read ‘cuckoo bird.’ What the cuckoo’s bird appears from two passages in Shakespeare—first, *Andronicus*:

‘Some say that ravens foster forlorn children
 ‘The whilst their own birds famish in their nests.’

Act ii. sc. 3.

Again, in *Henry VI.* the word occurs:

‘If thou be that princely eagle’s bird.’

Wor. But with nimble wing
 one were enforced, for safety sake, to fly.

‘day’ the Poet’s convenience to suggest that the young but ‘dis-’ of the nest when dispossessed of it by the son’s Dic Such, I fear, is not the event of this fair

arrangement in the history of the actual world. The young sparrows have a heavy fall commonly, which destroys them. I learned this from an eye-witness of this process of ejection.

Wor. For safety sake, to fly
 Out of your sight, and raise this present head ;
 Whereby we stand opposed by such means
 As you yourself have forg'd against yourself ;
 By unkind usage, dangerous countenance
 And violation of all faith.

This sentence is very much confused by the words 'whereby,' 'by such means,' 'by unkind usage,' &c., the relation of which to each other is by no means obvious. The whole signifies this : 'We were enforced, for sake of our own safety, to fly out of your sight and to raise the army now before you—an instrument of opposition to you such as you have yourself forged against yourself through unkind treatment, menacing expression of feature, and violation of all your promises.' 'Whereby' at the commencement of the third line is equivalent to 'by which army or head,' and 'by such means' at the end of the line is a new form of words repeating the same idea as 'whereby.' In the sixteenth century, the English language had not, as generally written, developed the free, facile, and independent use of any 'relatives,' which were, in fact, employed often in combination with demonstrative or definitive words of which they are the substitutes and which they have since that age very properly superseded altogether. It is not uncommon in Shakespeare and fairly good prose writers to use the pronoun relative at the beginning of the sentence, and the definite pronoun or noun at the end of it. We had quite recently an example of this in 'Which the young wanton, and, &c., boy takes on the point of honour to so dissolute a crew,' where 'which' and 'dissolute crew' express the same object twice over. Here the same thing is done on the one hand by the preposition combined with the relative 'whereby,' and the same preposition com-

bined with the definitive adjective and substantive on the other hand, 'by such means.' See my note at page 264. This passage gives the more complex example of the same principle, as that illustrates by a more simple instance.

K. Hen. And never yet did insurrection want
Such water colours, to impaint his cause;
Nor moody beggars, starving for a time
Of pell-mell havoc and confusion.

'Starving for a time' is rather anomalous in the expression, which would more naturally be 'starving for want of a 'time,' as in *Pericles*, 'These mouths are now starved for 'want of exercise' (act i. sc. 4). But there is a parallel construction of the word 'starve' in the *Taming of the Shrew*:

'Beggars, that come unto my father's door,
'Upon entreaty have a present alms;
'But I, who never knew how to entreat,
'Am starved for meat, giddy for lack of sleep.'

Act iv. sc. 3.

P. Hen. I do not think, a braver gentleman,
More active-valiant, or more valiant-young,
More daring, or more bold, is now alive.

The last line may be paraphrased thus: 'I do not think 'that a braver gentleman, one who better combines valour 'with all the activity of youth, or one more capable of inspiring 'others with terror, and of resisting the terror which others 'would inspire in him, is now to be found alive.'

K. Hen. And, Prince of Wales, so dare we venture
Albeit consider
Do make against it.—No, good Worcester, no,

We love our people well ; even those we love,
That are misled upon your cousin's part ;
And, will they take the offer of our grace,
Both he, and they, and you, yea, every man
Shall be my friend again, and I'll be his :
So tell your cousin, and bring me word
What he will do.

The last line but one, which Pope amends, as I learn from the Cambridge edition, by substituting 'return' for 'bring ;' and Capell by reading 'and then bring' for 'and bring ;' and an anonymous correspondent of the Cambridge editors by inserting 'go'—thus, 'Go, tell your cousin so'—is, without any amendment, genuine and correct. It was pronounced by Shakespeare thus :

So tell your cousin, and bering me word.

according to his frequent pronunciation of some consonants before 'r.'

SCENE 2.

Wor. It is not possible, it cannot be,
The king should keep his word in loving us :
He will suspect us still, and find a time
To punish this offence in other faults :
Suspicion shall be all stuck full of eyes :
For treason is but trusted like the fox ;
Who, ne'er so tame, so cherish'd, and lock'd up,
Will have a wild trick of his ancestors.
Look how we can, or sad or merrily,
Interpretation will misquote our looks ;
And we shall feed like oxen at a stall,
The better cherish'd, still the nearer death.

'Suspicion shall be all stuck full of eyes :'] The quartos and first folio give this line thus :

‘Supposition all our lives shall be stuck full of eyes.’

Steevens accredits Farmer, and Malone in correction of him accredits Pope, with amending ‘supposition’ by ‘suspicion.’ Farmer altered the rest of the line to its state as it stands in the text and in the editions of Steevens and Ram. Every editor has accepted Rowe’s or Pope’s amendment ‘suspicion’ for ‘supposition.’ But, on the whole, I would restore the ancient and authentic line from beginning to end. ‘Suspicion’ is, I doubt not, wrong. ‘Supposition’ by Shakespeare’s articulation here was pronounced ‘supp’sition.’ No metrical advantage therefore, is won by substituting ‘suspicion.’ In meaning, too, ‘supposition’ answers every purpose. ‘Supposition’ signifies here ‘imputation by imaginary construction.’ One of the senses of ‘suppose’ given in Johnson’s Dictionary is ‘imagination yet unproved,’ and he does not take this passage into account.

Shakespeare himself says :

‘Yet his means are in supposition.’

Merchant of Venice.—Act i. sc. 3.

But Shakespeare goes farther in his use of the word. The participle ‘supposed’ is with him sometimes synonymous with ‘supposititious,’ as for instance in the line :

‘Go, tell false Edward, thy supposed king.’

Henry IV. pt. iii. act iv. sc. i.

See my note, vol. iii. p. 532.

The authentic line then means : ‘The spirit of imaginary imputation will be all eyes during the whole remainder of our lives to watch and misconstrue us.’ We have already had in King John ‘foul imaginary eyes,’ which is almost equivalent to ‘eyes’ of ‘supposition.’ Nor is it necessary or advisable the ‘out all our lives’ on account of the metre. The verse to leave

Supposition all our lives shall be stuck full of eyes,
 Supposed and scanned,
 thus articulated
 Supp’si | tic | all | our lives | shall be | stuck full | f eyes,
 1 3 4 5

is one of these five-footed iambics with a slurred amphibrach in the fifth place which are numerous in those plays, such as that in Richard II :

By sight | of what | I have | your no- | ble comp'ny.

1 2 3 4 5

Were any change advisable, I would read :

Supposition all our lives shall be stuck *full of*,

'Cause the addition of words at the end of lines is a not uncommon form of corruption.' But I prefer to restore the authentic line, universally rejected, in its integrity. It is unlikely that 'our lives' should be an interpolation, and S. Walker supposes some word of two feet to have been lost before 'suspicion'—a to me very violent presumption.

Wor. There is no seeming mercy in the king.

Hot. Did you beg any? God forbid!

Wor. I told him gently of our grievances.

The second line, quite defective now, possibly should end thus :

Hot. Did you beg any? God forbid!

Wor. *I did not.*

I told him gently of our grievances.

I learn from the Cambridge edition that S. Walker follows Hanmer in reading, 'Did you beg any of him?' but assigns the words 'God forbid' to Worcester. 1878.—In fact S. Walker gives 'bid' by a slip of memory or misprint for 'beg.'

Wor. I told him gently of our grievances,
Of his oath breaking; which he mended thus,—
By now forswearing that he is forsworn.

This passage can only be understood by resorting to both meanings of the equivocal word 'forswear.' 'Forswear' used in one sense, as when we say a person is 'forsworn,' signifies 'to swear falsely;' and 'forswear' used in its other sense, as when we say that a person has 'forsworn' strong spirits, means 'to swear in denial of.' 'Forswearing' here includes both; and the line,

'By now forswearing that he is forsworn,'
means, 'by now with a false oath disavowing and denying
'that he has taken an oath that he has not kept.'

Hot. Tell me, tell me,
How show'd his tasking? seemed it in contempt?

'Tasking' is the reading of the first quarto only, for which the second substituted 'talking,' in which it is followed by all subsequent old copies, and all editors whose books I have seen. It is remarkable that within a few lines the first quarto differs from the second and all subsequent copies twice, and in both cases by the difference between 'l' and 's' only, the earlier copy taking 'l' in the first instance, and 's' in the second, and all the other copies reversing this process. The critics all give the preference to 'tasking' here on erroneous grounds, that is, as meaning either 'satirising' or 'taking to task.' It really signifies simply 'challenging.' This sense here too justifies its reading in Richard II.,

'I task thy heart to the like, forsworn Aumerle.'

Did he deliver his challenge in a contemptuous style?
Hotspur. Vernon's answer is: 'No, by my soul; I
in my life did hear a challenge urged more modestly.'

Vern.

I never in my life
saw a challenge urged more modestly,

Unless a brother should a brother dare
To gentle exercise and proof of arms.

‘Unless a brother should a brother dare.】 ‘Should’ even in the prose of the sixteenth century is often the sign of a pure historic past. In this case it gives this meaning to the sentence, ‘except in cases perhaps, where one brother challenged another to tourney with him.’

Ver. He made a blushing cital of himself;
And chid his truant youth with such a grace,
As if he master’d there a double spirit,
Of teaching, and of learning, instantly.

‘He made a blushing cital of himself.】 Mr. Pope observes, that by ‘cital’ is meant ‘taxation’; but I rather think it means ‘recital.’ The verb is used in that sense in the *Two Gentlemen of Verona*, act iv. sc. 1 :

‘For we cite our faults
‘That they may hold excus’d our lawless lives.’

Again in *King Henry V.*, act v. sc. 2 :

Whose want gives growth to the imperfections
‘Which you have cited, &c.’—COLLINS.

E. Reade’s variorum editions, and Boswell’s Malone’s edition, both give their adhesion to this note. But I believe that to ‘cite’ is a forensic term equivalent to ‘summon to answer a charge.’ So the prince’s ‘blushing cital of himself’ is a ‘calling himself to account as he did with blushes.’ He called himself to account, and then chid himself. We have ‘cite’ used in this sense in *Henry VIII.* :

‘The Archbishop
‘Of Canterbury, accompanied with others,
‘Learned and reverend fathers of his order,
‘Held a late court at Dunstable, six miles off
‘From Ampthill, where the princess lay, to which
‘She oft was cited by them, but appeared not.’

Act iv. sc. 1.

'Instantly' must mean not 'at the next moment' or 'in a moment' but 'coinstantaneously.'

Hot. Cousin, I think, thou art enamoured
Upon his follies ; never did I hear
Of any prince, so wild, at liberty.

'Cousin I think thou art enamoured upon his follies.'] All the old quartos and folios read 'enamoured on his follies.' Pope for the sake of the metre changed 'on' into 'upon' and has been all but universally followed. But although we have 'enamoured on' in Shakespeare we have not 'enamoured upon.'

'Never did I hear of any prince, so wild, at liberty.'] 'Of any prince that played so many pranks, and was not confined as a madman,' is the interpretation of Johnson. But surely Hotspur had not heard of many princes shut up for their wildness. Liberty in Shakespeare often means 'licentiousness.' So in *Timon of Athens*.

'Lust and liberty,
'Creep in the minds and manners of our youth.'

So again in *Measure for Measure*.

'And liberty plucks justice by the beard.'

Act i. sc. 4.

But 'at liberty,' is not the reading of the oldest four quartos, which give us—

'Never did I hear
'Of any prince so wild a liberty.'

The fifth quarto first showed 'at liberty' and was followed by the first folio, and all modern editors, amongst whom Capell and Steevens propose a 'libertine,' with a double favouring to oldest reading.

The whole question is this. What necessity is there for rejecting the reading of the first four quartos? And the answer is, 'None.' The fact that the editors of the first and

following folios and of the quartos subsequent to the fourth thought so, or from any other cause altered the line, is entitled to little weight. They have done so wrongly in almost every instance where they have done so at all. So is it, I believe, here. 'Never did I hear of any prince so wild at liberty' may mean 'never did I hear of any prince being so wildly licentious.' 'A liberty' is 'a licentious man,' just as a term 'vanity' is a 'vain dandy,' as 'thou scarlet sin' means 'thou sinner robed in scarlet,' and just as 'miseries' means 'miserable person.'

Again, 'a prince so wild at liberty' may mean 'a prince so wild in licentiousness,' just as 'what a God's name' means 'what in God's name.' See my note at page 157.

Either construction appears to me sufficient to save the oldest reading, being that of the best old copies, from amendment. 'Wild liberty,' the reading of the fifth quarto, only exemplifies the common depravation.

I would read :

Cousin, I think thou art enamoured *on*
His follies : never, *never* did I hear
 Of any prince, so wild at liberty.

Repeated words are peculiarly liable to omission by transcribers or printers, and this repetition of 'never' is in emphatic assertion not alien from Shakespeare's style. Thus we have

'Never, never,
 'Must I behold my pretty Arthur more.'

King John, act iii. sc. 4.

Hanmer altered this to 'in liberty;' Capell to 'a libertine;' Collier's 'Corrector,' to 'of liberty.'

Hot. O gentlemen, the time of life is short :
 To spend that shortness basely, were too long,
 If life did ride upon a dial's point,
 Still ending at the arrival of an hour.

This passage combined with others in Shakespeare's plays, including amongst them the soliloquy of Richard the Second in prison, suggested to me the possibility that the indicative part of clocks was sometimes constructed in the sixteenth century on principles the very reverse of that which has prevailed since. It occurred to me that as now the indicative points—that is, the hands—revolve to the figures of the seconds, minutes, and hours, which are stationary, so then possibly the signs or figures of minutes and hours revolved sometimes to an indicative point which was stationary. Looking over the clocks collected in the Kensington Museum in 1875, I found a clock of that century which appeared to me to be so constructed. An hour might, in regard to such a system, be said literally 'to arrive.'

Hot. Sound all the lofty instruments of war,
And by that music let us all embrace:
For, heaven to earth, some of us never shall
A second time do such a courtesy.

Although 'lofty instruments' may seem to signify 'majestic instruments,' I am constrained to think that it means only 'having a high pitch of sound,' for in Horatio's words Horatio says:

'The cock that is the trumpet to the morn,
'Doth with his lofty and shrill-sounding throat
'Awake the god of day.'—Act i. sc. i.

SCENE 3.

The first
the first

and Stee'g. A fool go with thy soul, whither it
oldest ready'd title hast thou bought too dear.

The while thou tell me that thou wert a king
rejecting the [with thy soul, whither it goes!] The old c [I have
answer is, 'Not thy soul,' &c., but this appears to be nonsense

ventured to omit a single letter, as well as to change the punctuation, on the authority of the following passage in *The Merchant of Venice* :

‘With one fool’s head I came to woo,
‘But I go away with two.’

Again, more appositely in *Promos and Cassandra*, 1578 :

‘Go, and a knave with thee.’

See a note on *Timon of Athens*, act v. sc. 2.—STEEVENS.

I do not perceive any sufficient ground for abandoning the words of the oldest copies. The line should, I think, be printed, in terms but not in punctuation, according to the reading both of the quartos and of the first folio, thus :

Ah ! ‘fool’ go with thy soul whither it goes.

‘Ah !’ is an exclamation of surprise and regret at discovering his own error ; his ill-humour he proceeds to vent by saying, ‘May the name of fool go with thy soul whither it goes !’ As in *Richard II.* we have ‘Lancaster’ for ‘the name of Lancaster,’ so here we have ‘fool’ for ‘the name of fool.’ This apostrophe is the exact opposite of the Prince’s address to ‘spur when dead :

Repe ‘Adieu ! and take thy praise with thee to heaven.’

scrib
asse
ms. therefore the old copies print the line correctly as to its

‘Whither it goes.’] Capell and Ritson both unnecessarily amended ‘whither’ by ‘where’er.’ The Cambridge editors assign the amendment ‘a fool go’ to Capell.—Steevens plagiarised from Capell.

Hot. The King hath many marching in his coats.

Dyce accepts an amendment proposed by the ‘Corrector’ in Collier’s folio, ‘masking’ instead of ‘marching ;’ but, as it appears from a line in *King John* that the word ‘march’ was used by Shakespeare to signify the movements either of the

whole army or of any individual who went in it to battle, the change appears needless.

P. Hen. What, stand'st thou idle here? lend me thy sword:

Many a noble man lies stark and stiff
Under the hoofs of vaunting enemies,
Whose deaths are unreveng'd: Prythee, lend thy sword.

The oldest quartos read:

'Whose deaths are yet unrevenged—I preethe (or prethee)
'lend me thy sword.'

The folios amend this language, which the text has adopted in its commencement, thus:

'Whose deaths are unrevenged—Prythee, lend me thy sword.'

That is, by the omission of 'yet.' The line, however wrong in all the old quartos, is also still wrong in the folios and all modern editions, I doubt not, being quite ungrammatical.

These verses should surely run:

Many a noble man lies stark and stiff
Under the hoofs of vaunting enemies,
Whose *death's* yet unrevenged.

The same error has occurred in the old quarto copies of Richard II. in the line, 'His eyes do drop no tears, his prayers are in jest' (act v.), where the metre only has been deranged by the substitution of 'are' for 'is.' Modern editors generally follow either the quartos, as do Collier and the Cambridge editions, or the folio, as do Steevens and Knight. But Dyce adds to it thus:

'Whose deaths are as yet unrevenged.'

Fal. O Hal, I pr'ythee, give me leave to breathe awhile.—Turk Gregory never did such deeds in arms, as I have done this day. I have paid Percy, I have made him sure.

P. Hen. He is, indeed ; and living to kill thee.

So read all the old copies. Johnson observed the incoherence between these lines, and added after 'sure' in the first line, 'Percy safe enough.' Steevens pointed out that Falstaff uses 'sure' in one sense, and that the Prince understands it in another sense. Still there is a grammatical incongruity between the two verses. I would observe, however, that these words thus given as prose lend themselves most easily to verse, thus :

P. Hen. Whose *death's* yet unrevenged. I prithee
lend me

Thy sword.

Fal. O Hal, I prithee give me leave
To breathe awhile !—Turk Gregory never did
Such deeds in arms as I have done this day.
I have paid Percy ;—I have made him sure.

P. Hen. He is, indeed, and living to kill thee.

Fal. Well, if Percy be alive, I'll pierce him. If he do come in my way, so ; if he do not, if I come in his willingly, let him make a carbonado of me.

'I'll pierce him' is thought so inconsistent with Falstaff's pretensions and the rest of his language here, that Warburton changed 'I'll' to 'he'll,' 'he' meaning the Prince ; and that Johnson preserving 'I'll,' refers 'him' to the bottle of sack, of which Falstaff straightway drew the cork. But as the following 'he' refers surely to Percy, and not to the bottle, Johnson's escape from the difficulty seems more ingenious than warrantable.

I think that threefold equivocation may possibly be intended. Two between 'Percy' and 'Piercy,' and then again between 'pierce' the verb signifying to wound with a pointed weapon, and the same verb signifying to penetrate with a feeling of compassion, to penetrate, as in the lines :

'Our complaints and prayers do pierce.'

Richard II., act v. sc. 3.

'Did your letters pierce the Queen?'—King Lear, act iv. sc. 3.

'She uttereth piercing eloquence.'

Taming of the Shrew, act ii. sc. 1.

SCENE 4.

P. Hen. And Heaven forbid, a shallow scratch
should drive

The Prince of Wales from such a field as this ;
Where stain'd nobility lies trodden on,
And rebels' arms triumph in massacres !

'Stain'd nobility lies trodden on.'] Capell has amended 'here stained' by 'slain ;' but 'stained' means, I apprehend, discoloured by the soil into which they were thus trodden. So we have said of a messenger, 'stain'd by the variation of each soil.'

POSTSCRIPT, 1876.—I find from the Cambridge edition that Capell also proposed 'slain.'

But *P. Hen.*

The spirits

And of Shirley, Stafford, Blunt, are in my arms :
Must this be the Prince of Wales, that threatens thee :

'O, Henry, who never promiseth, but he means to pay.

whole passage, and folios give the two first lines thus :

It is clear from

this play, that

'The spirits

Shirley, Stafford, Blunt, are in my arms

Pope corrected this line by omitting 'valiant.'

Monk Mason gives the last line confidently as it is amended by the later folios, thus:

'Who never promiseth, but means to pay,'

that is, 'who, although he does not promise, still means to pay.' In confirmation of this he quotes the line, 'and pay the debts I never promised.' But such an avowal is impossible here, where the Prince not only promises—that is, 'threatens,' in fact—but also points out that he 'promises'—that is, 'threatens'—in so many words. No amendment of the line in the oldest copies is necessary. 'Promiseth' was pronounced by Shakespeare 'prom'seth.'

Even, however, if the later folios were right, Mason's interpretation would be wrong, for we have a similar phrase in Henry VI. pt. i., 'He never lift up his hand, but conquered;' which, if correct, must mean, not 'he conquered without lifting up his hand,' but 'he never lift up his hand without conquering.'—Act i. sc. i.

I would retain the old quarto reading then, and rearrange the lines thus:

The spirits

Of valiant Shirley, Stafford, Blunt, *are in*

My arms. It is the Prince of Wales that threatens thee,

Who never promiseth but he means to pay.

with this scansion:

My arms. | It is | the Prince | of Wales | th-
 1 2 3 4
 threatens thee.

Although the second, third and fourth folios read yet such a change is not necessary; 'threaten' pronounced here by Shakespeare 'threat'ns.' We have an instance in Richard II. (act v. sc. i.) of 'weakwōrd' compressed into a monosyllable.

I learn from the Cambridge edition that

[449 and 450]

LIBRARY

42

1564

1578

poses to add a name, that of 'Massey,' placing it between 'Stafford' and 'Blunt,' and also to read 'arm' instead of 'arms,' so leaving one unfinished line 'Are in my arm.' All of this seems to me officious. 'Arms' are the limbs which in this age used the sword and the buckler.

P. Hen. O heaven! they did me too much injury,
That ever said, I hearken'd for your death.

An anonymous correspondent of the Cambridge editors suggests 'hungered' or 'hankered.' But the use of 'hearken' was more various in the sixteenth and seventeenth centuries than at the present day, and it is followed in the sense here required by several prepositions, 'to,' 'for,' and 'at,' and 'upon.' Doll Tearsheet lectures Falstaff, in Henry IV. pt. ii., by bidding him expect, and think of his latter end in these words, 'Well, hearken at the end.'

So, too, in a sense similar to that here required, 'Please it your excellence to know, that as well before my departing out of your realme as since, certain persons have been in wait to hearken upon me as Sir John Talbot at the castle of Holt.'—Holinshed, A.D. 1451.

Hot. O, Harry, thou hast robbed me of my youth:
I better brook the loss of brittle life,
Than those proud titles thou hast won of me;
They wound my thoughts, worse than thy sword my
flesh:—

'Dost thou think'st the slave of life, and life time's fool;
sage, O time, that takes survey of all the world,
is apply have a stop.
'his fine

'pate full Harry, thou hast robbed me of my youth:'] The next scene is made incoherent by an error in this first line. 'possession' in the general tone of character delineated in is sufficiently near to 'youth' was not the loss which Hotspur would

deplore, and therefore the line as it stands, gives a bald prominence to this loss of youth, unconnected with the loss of honour which he subsequently insists on.

Warburton, I learn from the Cambridge edition, proposed 'growth' for 'youth,' and Theobald 'worth' for 'youth.' Both therefore thought that 'youth' was a superficial and false reading. But 'growth' is not a natural expression of 'growth in greatness,' if it is intended to mean that, and is trivial in its more proper and literal sense. 'Worth,' again, hardly hits the conception of the author, for of his 'worth' no premature death, even inflicted by a victorious adversary, could deprive him.

The true reading is, I strongly believe,

'O, Harry, *though* thou'st robb'd me of my youth,'

or

O, Harry, *though* hast robbed me of my youth.

The same confusion between 'though' and 'thou' occurs in Henry VI. pt. i., where

'Thou Icarus, thy life to me is sweet,'
should be,

'*Though*, Icarus, thy life to me is sweet.'

See my note in vol. ii. at p. 209.

The reading of the three last lines in this, and all other editions, follows the second and succeeding quartos and all the folios, and varies from the *first* quarto, which is undoubtedly, on the whole, the best old copy of this play. I would restore its reading, and give the passage thus :

O, Harry, *though* thou'st robbed me of my youth !
I better brook the loss of brittle life
Than those proud honours thou hast won of m^{en} ;
They wound my thoughts worse than thy swords
flesh :

But *thoughts*, the slaves of life, and life, T

And Time, that takes survey of all the world,
Must have a stop.

The last lines thus form a sentence each one of whose clauses, as it is thought and pronounced, seems to be produced by its predecessor. 'Thoughts, which are the slaves of life, aye, and life itself, which is but the fool of Time, aye and Time itself, which measures the existence of the whole world, must all come to an end.'

P. Hen. Ill-weaved ambition, how much art thou shrunk !

When that this body did contain a spirit,
A kingdom for it was too small a bound ;
But now, two paces of the vilest earth
Is room enough. This earth, that bears thee dead,
Bears not alive so stout a gentleman.

We have 'earth' unpleasantly repeated within two lines, in a passage where the attention is keenly pointed, and the sense of harmony and discord is enlivened, therefore, by expectation of perfect propriety. I suspect that the first occurrence of the word is due to a mistake, and that we should read :

But now two paces of the vilest *dirt*
Is room enough. This earth, that bears thee dead,
Bears not alive so stout a gentleman.

'Dirt' is a word which Shakespeare, in more than one passage, uses as a somewhat disparaging synonym of 'earth.' It is applied on a like occasion in Hamlet: 'Is this the fine of his fine s, and the recovery of his recoveries, to have his fine pate full of fine dirt?' (act v. sc. 1). And again in the next scene. 'He hath much land and fertile—spacious in the possession of dirt' (act v. sc. 2). The lettering of one is sufficiently near to that of the other to give occasion for misreading

a cramped or careless writing by a hasty glance. 'Vile' is 'valueless,' as in 'him vile that was your garland' in Coriolanus; and as 'that can make vile things precious' in King Lear.

P. Hen. If thou wert sensible of courtesy,
I should not make so dear a show of zeal :
But let my favours hide thy mangled face ;
And, even in thy behalf, I'll thank myself
For doing these fair rites of tenderness.
Adieu, and take thy praise with thee to heaven !

'But let my favours hide thy mangled face.' We should read for 'favour,' face or countenance. He is stooping down here to kiss Hotspur.—WARBURTON.

He rather covers his face with a scarf, to hide the ghastliness of death.—JOHNSON.

'Favours' may refer to those favours which were worn in honour of some lady in a knight's cap. That Henry wore such seems at first sight accordant with his own jest, lately told by his father against him, that he would

'From the common'st creature pluck a glove,
'And wear it as a favour ; and with that
'He would unhorse the lustiest challenger.'

Whether, however, in a great battle in which his father's throne was at stake he would carry the favour of any lady in the world, seems questionable. I would therefore suggest another possible meaning to 'favour' or 'favours.' In Richard II. (act iii. sc. 2), Richard addresses the earth :

'Dear earth, I do salute thee with my hand
'Though rebels wound thee with their horses' hoofs ;
'As a long-parted mother with her child
'Plays fondly, with her tears and smiles in meeting,
'So weeping, smiling, greet I thee, my earth,
'And do thee favour with my royal hands.'

So 'favours' may mean the kind and gracious actions of the Prince, by which he hid the mangled face of his antagonist.

P. John. But, soft! whom have we here?
Did you not tell me, this fat man was dead?

P. Hen. I did; I saw him dead, breathless and
bleeding,
Upon the ground.—
Art thou alive? or is it fantasy
That plays upon our eyesight? I prythee, speak;
We will not trust our eyes, without our ears:—
Thou art not what thou seem'st.

I would read and arrange thus:

I did; I saw him dead, breathless, and
Bleeding, upon the ground.—Art thou alive?
Or is it phantasy plays upon our eyesight?
I prythee speak, we will not trust our eyes
Without our ears: thou art not what thou seem'st

'Breathless' may be a word of three, and 'fantasy' of two, consistently with Shakespeare's habits of pronunciation.

P. Hen. The trumpet sounds retreat, to
ours.

Come, brother, let us to the highest of the field.
To see what friends are living, who are dead.

We should pronounce 'brother,' consistently with the rule which I have pointed out concerning words ending in '-er,' as a monosyllable.

SCENE 5.

K. Hen. Three knights upon our party slain
to-day,

A noble earl, and many a creature else,
Had been alive this hour,
If, like a Christian, thou hadst truly borne
Betwixt our armies true intelligence.

There is half a line wanting: and the last line and the last but one, taken together, are pleonastic through the use of 'true' and 'truly' in one sentence. I would read and arrange the passage thus:

Three knights upon our party slain to-day,
A noble earl, and many a creature else,
Had been alive this hour, if, like a Christian,
Thou'dst borne between our armies true intelligence.

'Intelligence' may be pronounced in three syllables, 'intell'-
'gence.'

NEW READINGS AND RENDERINGS IN
HENRY IV. PART I.

RELATED FOR THE PRESS.

Act I. Scene 3.

Hot. But I will lift the down-trod Mortimer,
As high in this air as this unthankful king,
As this ingrate and canker'd Bolingbroke.

'Cankered' here is used in the sense of 'malignant,' 'envenomed;' as in Holinshed, 'That he might be able to withstand the cankered malice of his enemies' (A.D. 1484).

Act III. Scene 2.

K. Hen. Being daily swallow'd by men's eyes,
They surfeited with honey : and began
To loathe the taste of sweetness, whereof a little
More than a little is by much too much.

'To loathe the taste of sweetness, whereof a little,] To make a metrical line Pope, followed by S. Walker, cut out 'a' before 'little.' Capell, on the other hand, for 'sweetness' conjectures 'sweetes.' 'Sweetness,' however, need not be mutilated, 'sweetness' is to be pronounced 'sweetn's' just as 'witness' must be pronounced 'witn's' in the line

If thou | would's't make | an ac | tion call | witnes to 't. |
 1 2 3 4 5

'A little more than a little' gives us a jingle and a repetition quite after Shakespeare's manner.

Act III. Scene 3.

P. Hen. Charge an honest woman with picking thy pocket! Why, thou whoreson, impudent, emboss'd rascal, if there were anything in thy pocket but tavern-reckonings, memorandums of bawdy-houses, and one poor pennyworth of sugar-candy to make thee long-winded; if thy pocket were enriched with any other injuries but these, I am a villain. And yet you will stand to it, you will not pocket up wrong; art thou not ashamed?

It appears ridiculous from any point of view to call these contents of Falstaff's pocket 'injuries;' nor does the phrase 'enriched with injuries' seem at all appropriate. I suspect that the true reading is:

If thy pocket were enriched with any other *inventories* than these, I'm a villain.

In Cymbeline, Iachimo speaks of 'enriching his inventory,' and I have a recollection of the phrase 'rich inventories' in some authors (see Holinshed) contemporary with Shakespeare; but my memory fails me in such particulars as would enable me to verify it.

Act IV. Scene i.

Hot. He writes me here,—that inward sickness,—
And that his friends by deputation could not
So soon be drawn; nor did he think it meet,
To lay so dangerous and dear a trust
On any soul removed, but on his own.

'That inward sickness,—'] This is the reading of the old copies. Capell, according to Dyce, proposes:

'He writes me here that inward sickness holds him.'

Dyce and Walker both suspect that some loss has deranged the metre. But the line is probably right—with this scansion:

He writes | me here | that in- | ooard | sickness.
1 2 3 4 5

The 'w' has by itself the power of a syllable, see my note at page 381.

KING HENRY IV. PART II.

INDUCTION.

Rum. This have I rumour'd through the peasant
towns

Between that royal field of Shrewsbury
And this worm-eaten hold of ragged stone.

The last line as given in the quartos and the first folio is
this:

‘And this worm-eaten hole of ragged stone.’

Theobald's emendation of ‘hold’ for ‘hole’ has been generally accepted. Now ‘worm-eaten’ might be applied to any old structure made of wood, but not, I presume, to a stone building. Surely Shakespeare wrote :

And this *war-beaten* hold of ragged stone.

This word ‘war-beaten’ not only substitutes an appropriate and poetical image for one mean and discordant, but gives a significance to the expression ‘ragged stone,’ which it does not otherwise possess. The stone is ragged because the building has been beaten by cannonade and other engines of war. With this change the line seems worthy of its author. ‘War-beaten’ would have been spelt by Shakespeare, as it is spelt in the quarto edition of Richard II., ‘warre-beaten,’ which would easily be mistaken for ‘worme-eaten.’ In Holinshed occur the following passages: ‘After that the Duke had

'mounted his great artillerie, and begun to batter the hold, the captaine within chanced to be slaine with a shot of the same artillerie.' Holinshed, A.D. 1439. 'In which meantime a great army of Frenchmen were intered into Britaine under the conduct of Lord Waller, and were now before the town of Hanibont, which with strict siege and sore bruising of the walls they were neere at point to have taken.' So, 'an old castle which by the warre of old time had been beaten.' Holinshed, A.D. 1526.

Theobald's amendment is, if right, insufficient ; if otherwise sufficient, wrong. We must read either 'worm-eaten' or 'war-beaten hold.'

ACT I.

SCENE I.

Bard. O, such a day,
So fought, so followed, and so fairly won,
Came not, till now, to dignify the times,
Since Cæsar's fortunes !

This means 'a battle so fought, and after the first advantage gained so pursued into all the possible consequences of such success.'

Træ. With that, he gave his able horse the head.

The folios altered 'able horse' of the quartos to 'armed horse ;' and Pope amended both by 'agile horse.' But 'able' is a word which Shakespeare applies specifically to 'horses.' So in *Timon of Athens* (act ii. sc. 1) :

'It foals me straight
'And able horses,'

where 'and' is a mistake for 'ten.'

Bard. If my young lord your son have not the day,
Upon mine honour, for a silken point
I'll give my barony : never talk of it.

S. Walker amends this line, in company with numerous others in Shakespeare, by proposing to treat 'never' and 'ever' as a misprint for 'ne'er' and 'e'er.' I think, on the contrary, that 'never' may have been pronounced, like many similar words ending in 'er,' 'nev'r' in many such instances. Indeed the words 'never' and 'ever' are in several passages of the old copies printed 'nev'r' and 'ev'r' as in the *Tempest* :

'Howsoev'r you have
'Been justled from your senses.'

Act v. sc. i.

And Othello :

'She that could think, and nev'r disclose her mind.

Act ii. sc. i.

In this passage I believe 'never' to be pronounced in two syllables, and 'barony' also disyllabic by slurring the second syllable.

Nor. Yet speak, Morton ;
Tell thou thy earl, his divination lies ;
And I will take it as a sweet disgrace,
And make thee rich for doing me such wrong.

Mort. You are too great to be by me gainsaid :
Your spirit is too true, your fears too certain.

'Thy earl' is in the quartos 'an earl' ; if wrongly, read
Tell! thou *thine* earl, his divination lies.

North. Yet, for all this, say not that Percy's dead.
I see a strange confession in thine eye :
Thou shak'st thy head : and hold'st it fear, or sin,
[460 and 461]

To speak a truth. If he be slain, say so :
The tongue offends not, that reports his death :
And he doth sin, that doth belie the dead ;
Not he, which says the dead is not alive.

Johnson saw the discrepancy between the first line of Northumberland's speech, and the six lines which follow in support of it. He therefore assigned the first line to Morton, the rest to Northumberland. The first verse in fact urges Lord Morton to forbear from telling Percy's death, while the six latter show the impropriety of this reticence. But this amendment is unsuitable. Lord Morton is the person bringing the intelligence—not Northumberland, to whom, therefore, the injunction 'Yet say not that Percy's dead' would be misdirected. It was not for Northumberland either to say, or to leave unsaid ; nor was it for Morton, who knew the death, to deprecate the announcement of it, as Johnson's amendment would make him do. The line is, in fact, wrongly printed. The true line is, I doubt not :

You for all this say not that Percy's dead.

Morton had as good as said that Percy was dead ; yet he had shrunk from a direct assertion of it in terms. This squeamishness Northumberland exposes and rebukes. Nothing could be more natural than that Northumberland having already said once, and said in vain, 'Yet speak, Morton,' should now begin :

'You for all this say not that Percy's dead.'

The quartos omit 'say so' after 'slain,' which all the folios give. The motive for this omission must, I think, have been a desire to avoid contradiction between 'yet for all this say not' and 'if he be slain, say so.' But even by this omission the inconsistency is not cured, for all that follows is but in effect an exhortation to 'say so.' Seymour's 'indeed' for 'say so' is equally ineffectual.

North. Yet the first bringer of unwelcome news
Hath but a losing office ; and his tongue
Sounds ever after as a sullen bell,
Remember'd knolling a departing friend.

Bard. I cannot think, my lord, your son is dead.

These lines constitute an apology for Morton's silence. Johnson has assigned them, therefore, despite the old editions, to Morton. But they would have been given with greater propriety to Bardolph, inasmuch as *Morton immediately afterwards* makes the announcement which these lines would excuse him from making. The quarto reading 'tolling' need not have been sacrificed to that of the folios 'knolling.' I would read therefore the last two quoted passages thus :

North. You for all this say not that Percy's dead ;
I see a strange confession in thine eye :
Thou shak'st thy head, and hold'st it fear or sin
To speak a truth : If he be slain, say so ;
The tongue offends not, that reports his death,
And he doth sin, that doth belie the dead ;
Not he, which says the dead is not alive.

Bard. Yet the first bringer of unwelcome news
Hath but a losing office ; and his tongue
Sounds ever after as a sullen bell
Remembered *tolling* a departing friend.
I cannot think, my lord, your son is dead.

'Thou hold'st it fear or sin to speak a truth' means 'Thou
'dest it dangerous or sinful to tell truth.'

Morton. And as the thing that's heavy in itself,
Upon enforcement, flies with greatest speed ;
So did our men, heavy in Hotspur's loss,
Lend to this weight such lightness with their fear,

That arrows fled not swifter toward their aim,
Than did our soldiers, aiming at their safety,
Fly from the field.

‘That arrows fled not swifter toward their aim’] Modern editors and annotators, amongst them S. Walker, change ‘fled’ into ‘fly.’ But to this amendment there are three objections; it introduces a phonetic offence through the repetition of ‘fly’ within the compass of two lines. The past tense besides gives a peculiar force to a simile which would be, if the present were adopted, merely general, whereas now by the use of the past tense it is general and particular: for the flying arrows were as much a part of this battle scene as were the flying men. ‘Fly’ is on the whole undesirable. But I should prefer altering ‘fled’ into ‘flew’ thus:

That arrows *flew* not swifter to their aim,
Than did our soldiers, aiming at their safety,
Fly from the field.

A discharge of arrows was in the sixteenth century called ‘a flight.’ So Holinshed, ‘He caused his soldiers to shoot their flight towards the lord Audelie’s company which lay on the other side of the water.’—A.D. 1459. ‘Flew’ and not ‘fled’ is the perfect of ‘fly.’ The repetition resembles that in King John:

‘Indeed your drums being beaten will cry out,
And so shall you being beaten.’—Act v. sc. ii.

North. In poison there is physic; and these news,
Having been well, that would have made me sick,
Being sick, have in some measure made me well:
And as the wretch, whose fever-weaken’d joints,
Like strengthless hinges, buckle under life,
Impatient of his fit, breaks like a fire
Out of his keeper’s arms; even so my limbs;

Weaken'd with grief, being now enrag'd with grief,
Are thrice themselves : hence therefore, thou nice
crutch.

'In poison there is physic.'] Shakespeare seems to have heard the just old maxim of medicine, 'Ubi virus, ibi virtus ;' but he has added to it explanations so expressed as to furnish a good motto for the modern principle of homœopathy.

'Like strengthless hinges buckle under life'] 'Buckle' is here 'bend' or 'bow' in giving way. But I can assign no meaning to the expression 'buckle under life.' The strengthless joints of a fever-wasted man are not injuriously tried by 'life.' On the other hand they buckle at once 'under' his weight if he attempts to make use of them. Surely the word 'life' is wrong. The verse should run :

Like strengthless hinges buckle under *use*.

'Use' would be easily mistaken for 'life,' through the tendency, which I have explained at page 114 and shall illustrate in the next quotation but one, of 's' and 'f' to be exchanged in printing with the types of the sixteenth century.

The Cambridge edition gives Malone's alternative emendation 'weaken'd with age' or 'weaken'd with pain.' But the parallelism of the simile is aided by referring opposite effects to the same cause : and the same cause is most completely indicated by the same word 'grief.' The word 'use' was suggested to me by Mr. F. Adams, the corrector of the press.

'Impatient of his fit, breaks like a fire Out of his keeper's arms.'] How can a man break out of the arms of another like a fire? Shakespeare undoubtedly wrote 'like a fury.' The similitude of a man acting under the most violent impulse of uncontrollable excitement madly disengaging himself from the arms of an attendant to a fury is clear and the imagery is vivifying ; and 'furie' would easily be mistaken for 'fire' or be misprinted 'fire.'

North.

Let order die.

And let this world no longer be a stage,
To feed contention in a lingering act ;
But let one spirit of the first-born Cain
Reign in all bosoms, that, each heart being set
On bloody courses, the rude scene may end,
And darkness be the burier of the dead.

‘And darkness be the burier of the dead.】 The conclusion of this noble speech is extremely striking. There is no need to suppose it exactly philosophical. ‘Darkness’ in poetry may be the absence of eyes, as well as privation of light, yet we may remark that by an ancient opinion it had been held that if the human race, for whom the world was made, were extirpated, the whole system of sublunary nature would cease.

JOHNSON.

Johnson did not fully apprehend the imagery of this passage, in which there is no want of perfect and literal fidelity to the truth.

And let this world no longer be a stage
To see contention in a lingering act ;
But let one spirit of the first-born Cain
Reign in all bosoms, that each heart being set
On bloody courses, the rude scene may end,
And darkness be the burier of the dead !

The metaphor is one drawn from the stage in which tragedies were exhibited, as the words ‘stage,’ ‘act,’ and ‘scene’ intimate ; and it is perfectly sustained from beginning to end. He prays that the world may become a stage for the exhibition, not of a prolonged contention, but of such a truculent and furious death-struggle as will rapidly culminate in the catastrophe of a vast slaughter, and that the dead lying on the ground may be buried out of sight by a darkness which will envelope everything. It is certain that during performance the stage was artificially lighted, and the rest of the theatre also ; and it is probable that these lights were extinguished immediately on the close of the performance. The parallelism of the actual atrocity wished for to the tragical

representation by which it is illustrated is sustained into the 'darkness' which ends both. The imagery of the last line and a half strongly confirms the emendation 'see.' Two of the three parts of Henry VI. placed upon the stage before Henry IV. were entitled 'The Contention of the Houses of York and Lancaster.'

'To feed contention in a lingering act'] Is 'feed contention' here applicable? I doubt. Possibly we ought to read

'To see contention in a lingering act.'

Mor. For that same word, rebellion, did divide
The action of their bodies from their souls;
And they did fight with queasiness, constrained,
As men drink potions; that their weapons only
Seem'd on our side, but, for their spirits and souls,
This word, rebellion, it had froze them up,
As fish are in a pond.

'This word, rebellion, it had froze them up.'] On the use of the pronoun 'it,' like that of the personal pronouns 'he' 'she' and 'they,' as quite common in the sixteenth century although quite superfluous for any purpose but that of giving emphasis, I have remarked, with illustrations, on a preceding page.

Mor. But now the bishop
Turns insurrection to religion:
'Tis pos'd sincere and holy in his thoughts,
Such follow'd both with body and with mind;
He's both enlarge his rising with the blood
And d King Richard, scraped from Pomfret stones.
Of fair

'enlarge his rising.'] Warburton amended 'enlarge' by 'enlard'; which he makes to rise' and this interpolation mean 'the force

- But the sentence is in another point out of any sense, or perverse of proper significancy. I would read it thus:

The brain of this foolish-compounded clay, man, is not able to invent anything that *intends* to laughter more than *that* I invent, or is invented on me.

There is a similar turn of phrase in Hen. IV. pt. i. :

‘I did that I did not this seven yeare before,
‘I blushed.’—Act ii. sc. 4.

The similarity of ‘than’ to ‘that’ probably occasioned the omission of the latter word, which is indispensable here.

Fal. I was never mann’d with an agate till now ; but I will set you neither in gold nor silver, but in vile apparel, and send you back again to your master, for a jewel ; the juvenal, the prince your master, whose chin is not yet fledged. I will sooner have a beard grow in the palm of my hand, than he shall get one on his cheek ; and yet he will not stick to say, his face is a face-royal : God may finish it when he will, it is not a hair amiss yet : he may keep it still as a face-royal, for a barber shall never earn sixpence out of it ; and yet he will be crowing, as if he had writ man ever since his father was a bachelor. He may keep his own grace, for he is almost out of mine, I can assure him.

‘I will set you neither in gold nor silver.’] This is the reading substituted by the editors of the first folio and adopted by nearly all subsequent editors and writers for that of the first four quartos, ‘I will inset you neither in gold nor silver.’ But although ‘inset’ is a word not to be found in Shakespeare elsewhere—yet it is an unlikely misprint for ‘set.’ I prefer therefore to amend the quartos thus :

But I will *insert* you neither in gold nor silver, but in vile apparel.

The quarto reads 'whose chin is not yet fledged,' which was altered to 'fledg'd' by the first folio. The quartos also read, 'than he shall get one off his cheek.' This the first folio altered to 'on his cheek.' Collier's 'Corrector' proposes 'of his cheek.' All other modern editors, following the folio, read 'on his cheek.' The quartos and first folio also read 'he may keep it still at a face royal,' which, as I learn from the Cambridge edition, was altered by the second and following folios to the reading of the quoted text, 'he may keep it still as a face royal.' I would read the whole passage thus :

The juvenal your master, whose face is not yet *fledged*. I will sooner have a beard grow in the palm of my hand, than he shall get one [*hair*] *off* his cheek ; and yet he will not stick to say his face is a face royal. God may *furnish* it when he will ; it is not a hair *amiss*. Yet he may keep it *styled* a face royal, for a barber shall never earn sixpence out of it.

As to the *suggestion* 'one hair off his cheek,' I would observe that 'off' is the oldest and best reading, but that it is not natural to place the 'beard' as the text now does on the 'cheek,' its proper seat being on the chin as the text elsewhere shows, and as Shakespeare always places it. Thus he speaks in this play, as well as in *Coriolanus*, of 'wagging beards,' an expression applicable only to the chin. In *King Lear*, again, he writes : 'if you did wear a beard upon your chin' (act iii. sc. 1). But it is natural to place 'a hair' on the cheek. 'Styled' is a word, which, when spelt (as it is in the quarto) 'stiled,' would very naturally be corrupted by mistake into 'stil at,' the reading of the quartos, of which 'still as' seems a mere amendment, while the word 'styled' converts the nonsense of 'still at' into perfect sense, as it seems to me, much more appropriate than 'still as.' 'Styled' is a word used by Shakespeare in the sense here requisite, as in *Cymbeline* :

To be styled

The under-hangman of his kingdom.—Act ii. sc. 3.

Johnson interprets 'he may keep it still as a face royal' to mean 'he may keep it as a face exempt from the touch of 'vulgar hands.' 'So a stag royal is not to be hunted, a mine 'royal is not to be dug.' I believe all Falstaff's joke to turn upon the possibility of shaving the prince's face, because he had no hair on it, and the impossibility of shaving the royal, although it have a beard upon it. The jest is produced by one similitude consisting with a great and essential difference. The prince's face was complete, therefore did not need 'finishing,' but it was not properly 'furnished:' it was therefore 'not a hair amiss,' but in a state for 'furnishing.' So Hamlet observes of the player whom he had last seen when a 'juvenal' and beardless: 'Your face is valanced since 'I saw you.' As to 'God furnishing the face with a beard,' we have a similar notion in *Twelfth Night*: 'Now Jove, in 'his next commodity of hair, send thee a beard!'—Act iii. sc. i.

Houses in the sixteenth century and preceding centuries were furnished in great measure on each separate occupation of them by the owner, and stripped again on each departure. See Henry VIII.

The most convenient place that I can think of
For such receipt of learning is Black Friars;
There ye shall meet about this weighty business.
My Wolsey, see it *furnish'd*.—Act ii. sc. 2.

Fal. A whoreson Achitophel! a rascally yea-forsooth knave! To bear a gentleman in hand, and then stand upon security.

'A rascally yea-forsooth knave' means, I think, a man who does not make use of oaths, which commonly shot the discourse of gentlemen and good fellows. So in *Hen. IV.* pt. i.:

'*Lady Hots.* Not mine in good sooth.

'*Hotspur.* Not yours "in good sooth." Heart, you swear

[470 and 471]

'like a comfit-maker's wife, "not you in good sooth" and "as true as I live."

'And givest such sarcenet surety for thy oaths,
'As if thou never walkd'st further than Finsbury.
'Swear me, Kate, like a lady as thou art,
'A good mouth-filling oath; and leave "in sooth"
'And such protest of pepper gingerbread
'To velvet guards and Sunday citizens.

Fal. The whoreson smooth-pates do now wear nothing but high shoes, and bunches of keys at their girdles; and if a man is thorough with them in honest taking up, then they must stand upon—security.

That is if a man by taking up goods is in their debt. 'To be thorough' seems the same with the present phrase 'to be one with a tradesman.'—JOHNSON.

I think not; to be 'thorough with them in honest taking up' means 'to have concluded an honest bargain;' 'thorough' is 'through.' So in Holinshed: 'The utmost he would give unto was this; that the prince and a hundred of his knights should yield themselves prisoners unto him, otherwise he would not have the matter taken up,'—A.D. 1356; where 'the matter taken up' is equivalent to 'the terms agreed to.'

'Smooth-pates' seems a synonym for the later and more historical name 'roundheads.'

Again, still more conclusively of the truth of my interpretation: 'Roger Hunt and a servant of my most dread lord my husband on William Yoman have comun'd togedre and been fully thorgh and agreed.'—Paston Letters, vol. i. p. 190.

Fal. Well, he may sleep in security; for he hath the horn of abundance, and the lightness of his wife shines through it; and yet cannot he see, though he have his own lantern to light him.

'Sleep in security' means 'sleep in an unwarrantable confidence.' So in Othello :

'Wear your eye thus, not jealous, nor secure.'

Act iii. sc. 3.

'Lightness' has now lost the double meaning essential to Falstaff's equivocation which it once had by signifying not only 'levity' but 'illumination.' We have an instance of the latter sense in Chaucer, quoted by Richardson :

'Dark was that place, but after lightness

'I saw a light.'

This meaning of the noun 'lightness' is illustrated by the phrase in which the Chief Justice makes use of the cognate verb 'lighten' in the next scene: 'Now the Lord lighten thee, thou art a great fool.'—Act ii. sc. i.

'Lantern' too, as spelt 'lanthorn,' favours the joke. Etymology forbids this spelling, which is that of the quartos, and which long prevailed in our literature, having arisen out of the notion that this utensil took its name from the horn, which forms the material of its transparency.

Fal. God give your lordship good time of day. I am glad to see your lordship abroad : I heard say, your lordship was sick : I hope, your lordship goes abroad by advice. Your lordship, though not clean past your youth, hath yet some smack of age in you, some relish of the saltiness of time ; and I most humbly beseech your lordship to have a reverend care of your health.

'Some smack of age' is the reading of the folios, by which that of the quartos, 'some smack of an ague,' was amended. But the alteration appears to me to be a conjectural amendment of which the hint was given by the words immediately following, 'some relish of the saltiness of time.' I am not

certain that Shakespeare would have so reiterated one idea by the double expression of it in 'smack of age' and "relish of the saltness of time." An ingenious conjecture is made by an anonymous author in the Cambridge edition, 'some smack of antique in you' which the lettering of 'an ague' would well countenance, but for the objection to be mentioned. Surely the sentence was intended to run :

Your lordship, though not clean past your youth, hath some smack of *an ache* in you, some relish of the saltness of time.

'Aches' are in Shakespeare's judgment 'the incidents of old age.' 'My old bones ache,' says Gonzalo in the *Tempest*. It is his custom too, to speak of 'ache' as a specific malady, as in *Measure for Measure* he writes of 'the most loathed life, that age, ache, penury, and imprisonment can lay on nature.' In this very play again he speaks as of one of the blessings of youth, that it 'never had the ache in his shoulders' (Act v. sc. 1.) So too the very expression 'an ache' is not only involved in 'aches,' thus 'fill all thy bones with aches,' but is exhibited directly in 'such an ache in my bones' (*Troilus and Cressida*, act v. sc. 3.) Falstaff below too, supposes the Chief Justice to be touched, with gout, a form of 'ache,' but not of 'ague.' There is not the slightest ground for thinking, however, that this sickness was 'an ague,' but every reason for supposing it to have been gout, for Falstaff says subsequently, upon the Chief Justice refusing to lend him money, that 'gout' is the providential punishment of covetousness, and that therefore his ill wishes to the Chief Justice had been anticipated by visitation of God. 'Smack of a gout' is analogous to 'smack of this vice' (*Measure for Measure*, act ii. sc. 2), 'a smack of all languages' (*All's Well that Ends Well*, iv. 1) and other such expressions. While adhering to 'an ache' resolutely and convincedly, I should prefer 'a gout' to the 'an ague' of the quartos, or 'age' of the amending folios: for Shakespeare uses the phrase 'a gout' again immediately below.

Fal. It is a kind of deafness.

Ch. J. I think, you are fallen into the disease ; for you hear not what I say to you.

Fal. Very well, my lord, very well.

‘Very well’ does not admit, but contradicts, what the Chief Justice has said. ‘Very well’ imports ‘I hear perfectly what you say.’

Ch. J. To punish you by the heels, would amend the attention of your ears ; and I care not if I do become your physician.

Fal. I am as poor as Job, my lord ; but not so patient. Your lordship may minister the potion of imprisonment to me in respect of poverty ; but how I should be your patient to follow your prescriptions, the wise may make some dram of a scruple, or, indeed, a scruple itself.

Why should the potion of imprisonment be ministered to Falstaff in respect of poverty ? Perhaps Falstaff alludes here to the penal alternative proposed in the legal maxim ‘*Luat in personâ qui luere non potest in crumenâ.*’

Ch. J. Your means are very slender, and your waste is great.

Fal. I would it were otherwise ; I would my means were greater, and my waist slenderer.

Falstaff’s reply is that given by the folio amending the quartos in which we find ‘I would my meanes were greater, and my waste slender.’ All editors seem to have followed the folio. If the quartos are not right, still I conceive that the folios amended the wrong word, and I would read :

I would it were otherwise ; I would my means were *great*, and my waist *slender*.

Observe, that the Chief Justice asserts Falstaff's 'waste to be 'great, and his means very slender.' The 'otherwise' of this is that his means are great, and his waist very slender; or, that his means are very great, and his waist slender; or, that his means are great and his waist slender. But the comparative degree is out of place, as much for both adjectives as for one. No comparative form has been used. 'Greate' would resemble 'greater.'

Fal. For my voice,—I have lost it with hollaing, and singing of anthems. To approve my youth further, I will not.

All punctuate in this way to express, 'as to approving my youth further, I will not do so.' This is wrong. 'Will' is not the sign of the future tense. We should read :

To approve my youth further I will not ;
that is, 'I have no inclination to approve my youth further.
So in Richard II. act iii. sc. 2 :

'If heaven will

'And we will not, heaven's offer we refuse ;'

that is, 'if heaven wishes and we do not wish, we refuse.'

Ch. Just. Well, heaven send the Prince a better companion !

Fals. Heaven send the companion a better Prince !
I cannot rid my hands of him.

Ch. Just. Well, the King hath severed you and Prince Harry.

I hear, you are going with Lord John.

'You and Prince Harry.'] These words are an addition made by the folio editors to the readings of the first four quartos and adopted by all subsequent editors. They are

however unnecessary and, in my opinion, useless, and even detrimental. 'Well, the King hath severed you,' means clearly 'The King has parted you two, and who these 'you two' are it is impossible to doubt. I would therefore read :

Ch. Just. Well, the King hath severed *You*.—*I hear* you are going with Lord John.

Fal. But look you pray, all you that kiss my lady peace at home, that our armies join not in a hot day ; for, by the Lord, I take but two shirts out with me, and I mean not to sweat extraordinarily : if it be a hot day an I brandish anything but a bottle, I would I might never spit white again.

I infer from Dyce's punctuation of this passage in particular, that it is generally understood to mean, 'I pray all, who stay at home, to take care that our armies do not join battle on a hot day.' Under this interpretation the supposed construction is this : 'Look, I pray you, that our armies join not on a hot day.' The meaning is, in fact, 'Mind all you that stay at home to offer prayers that our armies do not join battle on a hot day.' Under this interpretation the construction is : 'Look that you pray that our armies join not on a hot day.' 'Look' is used similarly elsewhere with 'that' understood, as in King John :

'And look thou stand within the arras.'—Act iv. sc. i.

The turn of admonition is similar to that in the Bible translation : 'Pray that your flight be not in the winter.' S. Walker has proposed to convert 'and I mean not to sweat' into '*an* I mean not to sweat,' which he calls an elliptical threat. But the passage is perfectly clear and consistent and pertinent as it stands ; slightly enigmatical and thoroughly awkward, as this would reform it.

Fal. A man can no more separate age and covetousness, than he can part young limbs and lechery : but the gout galls the one, and the pox pinches the other ; and so both the degrees prevent my curses.

Collier's 'Corrector' proposes for 'degrees' to read 'diseases' which Dyce adopted for a time. We should read, I think :

And so both the *decrees* prevent my curses :

that is, 'both the sentences of heaven,—the one that gout should gall the covetousness of age,—the other that the pox should pinch the lechery of youth—anticipate any curse that I might vent upon either.'

'Degree' has, I suspect, been misprinted or miswritten for 'decree' in Richard II. act i. sc. i. 'Decree' has this sense of a penal judgment several times in Shakespeare ; so in Hen. IV. pt. i. :

'Takes on him to reform

'Some certain edicts, and some strait decrees.'

Act iv. sc. 3.

So again in Julius Cæsar :

'Thy brother by decree is banished.'—Act iii. sc. i.

So again, Titus Andronicus :

'It is your trick to make me ope the door,

'And so my sad decrees shall fly away ;

'And all my study be of no effect.

'You are deceived : for what I mean to do

'See, here in bloody lines I have set down.'

Act v. sc. 2.

SCENE 3.

Arch. Thus have you heard our cause and known our means ;

And, my most noble friends, I pray you all,

[476 and 477]

Speak plainly your opinions of our hopes :—
And first, lord marshal, what say you to it ?

‘ Heard our cause and known our means. ’] ‘ Known ’
here, as often elsewhere, must be understood as ‘ learned. ’

Surely the third line should run :

Speak plainly your opinions of our *hope*.

Melody and grammar indicate that the line was so written
as to give a proper antecedent to ‘ it, ’ and exclude a second
sibilant termination after ‘ opinions. ’

Hast. Our present musters grow upon the file
To five and twenty thousand men of choice ;
And our supplies live largely in the hope
Of great Northumberland, whose bosom burns
With an incensed fire of injuries.

All the old copies read, as does the quoted text, ‘ and our
‘ supplies live. ’ Dyce, in compliance with a dictum of S.
Walker, gives ‘ lie ’ for ‘ live. ’ But Walker’s objection to ‘ live ’
is, I think, proved groundless by the third line in the passage
next after the next to be quoted. ‘ Live ’ and ‘ grow, ’ too, are
cognate metaphors.

Arch. ‘ Tis very true, Lord Bardolph ; for, indeed,
It was young Hotspur’s case at Shrewsbury.

Bard. It was, my lord ; who lined himself with
hope,

Eating the air on promise of supply,
Flattering himself with the project of a power
Much smaller than the smallest of his thoughts :
And so, with great imagination,
Proper to madmen, led his powers to death,
And, winking, leap’d into destruction.

The quartos read 'eating the air, and promise of supply.' The folio altered this in the words of the quoted text to 'on promise of supply.' I doubt whether change was needed, and whether a better change might not have been made. The promise which Hotspur devoured was itself *air*. One devouring the promise 'ate the air' in the form of the words of that promise. He therefore ate both air and promise. This imagery is identical with that presented in Falstaff's soliloquy. 'What is honour? a word: what is that word? 'air.' The folio, by reading 'on,' distinguishes the 'promise of supply' from 'air,' with which I believe that the poet identified it. If change be admissible therefore, as possibly it is, I prefer to read:

Eating the air *in* promise of supply.

'And' and 'in' are not rarely exchanged by mistake in our author's text.

'A power much smaller than the smallest of his thoughts' may mean either 'a power which in sober truth was much smaller than the scale at which he estimated it,' or 'a power which to sober judgment was quite unequal to his designs.' 'Thought' often means 'purpose or design' in Shakespeare.

Hast. But, by your leave, it never yet did hurt,
To lay down likelihoods, and forms of hope.

Bard. Yes, in this present quality of war;—
Indeed the instant action, (a cause on foot,)
Lives so in hope, as in an early spring
We see the appearing buds; which, to prove fruit,
Hope gives not so much warrant, as despair,
That frosts will bite them.

The quartos omit this passage. The reading of the folio is:

'Yes, if this present quality of war

'Indeed the instant action, a cause on foot.'

The text as it stands was so produced by Rowe's change of 'if' here into 'in.' Pope restored the old folio reading 'if,' and altered 'indeed' into 'impede,' thus:

'Yes, if the present quality of war
'Impede the instant act,'

meaning, 'if the present state of the war prevent instant 'action,' an interpretation quite (as Johnson observes) at variance with the ensuing tenor of Bardolph's reasoning. Pope was followed by Theobald, Hanmer, and Warburton. Johnson with much hesitation added to Rowe's change that of '*the* instant action' into '*of* instant action.' Steevens suggested 'impel to instant action' far more consonantly with the sense. But it once occurred to me, as it had done to Henley, to suggest as the sole alteration of the folio reading 'induc'd' for 'indeed,' and this I should prefer to all other *suggested* readings. It produces the best sense at the slightest cost of alteration. But I quite believe the right reading and punctuation to be:

Yes, if this present quality of war
Indued the instant action. A cause on foot
Lives so in hope, as in an early spring,
 &c. &c. &c. &c.

'Indued' was most easily corrupted into 'indeed' by copyist or printer. Pope, Johnson, Steevens certainly, and Rowe, Theobald, Warburton, and Hanmer apparently, have failed to perceive the true meaning of 'this present quality of war,' which they consider equivalent to 'the present condition and state of the war.' It really signifies, I believe, 'the quality of actual presence, which characterises this war.' The whole passage is to be rendered thus:—'The admission of probability, and the indulgence of hope, which you plead for, have always done harm when actual presence has been a quality of the impending action. When the tree has once budded, and the spring is early, the hope that buds will turn to fruit is warrantable indeed, but still more warranted is the desponding anticipation that the buds will be frost-bitten:

‘therefore, when enterprise once blossoms into action, mere hope, which implies the existence of risk, is then out of place : calculation, and certainty as the event of calculation, are the things which should be contemporary with action itself.’ ‘Indued’ has a similar meaning and a similar connection in *Two Gentlemen of Verona*, act v. sc. 4.

‘These banished men, that I have kept withal,
Are men indued with worthy qualities.’

So again in *Twelfth Night* (act i. sc. 5) :

‘Now Mercury indue thee with leasing,
For now thou speakest well of fools.’

So also in prose : ‘Whereupon the king gave excellent testimony, that he was endued with those qualities of mind which the poets ascribed unto Cæsar.’—Holinshed, A.D. 1460.

I find from the Cambridge readings that Capell adopted Pope’s change ‘impede.’ Monk Mason suggested ‘prescient quality’ for ‘present quality’ as well as ‘induced’ for ‘indeed.’ Tollet proposed ‘instanced’ for ‘instant.’ Collier’s ‘Corrector’ gives ‘Indeed the instant act and cause on foot.’ Knight retains the folio reading with an altered punctuation. Becket proposes ‘instance’ for ‘indeed.’ Delius would make no change. I adhere to my proposal.

Bard.

When we mean to build,
We first survey the plot, then draw the model ;
And when we see the figure of the house,
Then must we rate the cost of the erection ;
Which if we find outweighs ability,
What do we then, but draw anew the model
In fewer offices ; or, at least, desist
To build at all ?

‘Or, at least, desist to build at all.’] The supposition is intended to be the opposite of that which follows, ‘who half

‘through, gives o’er.’ But ‘at least desist’ expresses this opposition of the two courses but ill. It is in fact a misprint. We should surely read :

‘What do we then, but draw anew the model
 ‘In fewer offices, or at *first* desist
 ‘To build at all?’

‘At first desist’ is both a natural alternative to ‘What do we then but draw anew the model’ and a natural opposite to ‘half through gives o’er.’ Capel saw the ineptitude of ‘at least’ and changed it to ‘at last’ erroneously, although with the confirmation of Steevens’s plagiaristic suggestion of the same reading. ‘At first desist’ is equivalent to ‘at once desist,’ ‘desist before doing anything more,’ and ‘least’ is a very natural corruption of ‘first.’

L. Bard. Much more, in this great work,
 (Which is, almost, to pluck a kingdom down,
 And set another up,) should we survey
 The plot of situation, and the model;
 Consent upon a sure foundation;
 Question surveyors; know our own estate,
 How able such a work to undergo,
 To weight against his opposite.

‘To know our own estate’ means to acquaint ourselves with the extent of our property. I have observed elsewhere that ‘to know’ is sometimes in Shakespeare synonymous with ‘to learn.’

‘How able such a work to undergo, To weight against his opposite.’] Of this two constructions are admissible. First, the line may mean, ‘how far *such a property* is able to bear ‘a work that will counterpoise the work opposed to it, or ‘the opposition to be brought against it.’ ‘Such’ frequently refers in Shakespeare to the party, person, or quality last spoken of. The second construction admissible is, ‘how far

'our estate is able to bear the expense of *such a work* as 'will counterpoise that which is opposed to it.' The ellipse of 'as' under such circumstances is not rare. So in Richard III. :

'Had so much grace to put it in my mind.'—Act ii. sc. 2.

This construction I prefer. There is a parallel train of thought and expression in Hen. IV. pt. i. applied to a very similar conjecture: 'And your whole plot too light for the 'counterpoise of so great an opposition.'—Act ii. sc. 2.

Ld. Bard.

Or else,

We fortify in paper, and in figures,
Using the names of men, instead of men ;
Like one, that draws the model of a house
Beyond his power to build it ; who, half through,
Gives o'er, and leaves his part-created cost
A naked subject to the weeping clouds,
And waste for churlish winter's tyranny.

That is, 'otherwise we have only a paper of fortifications, 'and names instead of men ; like one who, making a fine 'house in draught and model, begins without the means to 'complete the building, and when half through gives over.' A 'part-created cost' cannot mean, in accordance with any analogous use of the word in Shakespeare, 'a costly object 'in part produced or in part made.' The 'cost' is the 'expense,' or 'the sum expended ;' and the expression 'part-created cost' for 'part-incurred cost' seems to me also very harsh, constrained in itself, as well as quite incongruous with the next two verses. Therefore is it very unlikely to have been written by Shakespeare, who not improbably set down :

Who half through
Gives o'er, and leaves his part-*erected* castle
A naked subject to the weeping clouds.

A 'house' and a 'castle' in the close of the fourteenth century were, it must be presumed, identical as habitations of the highest class in society. As it is obvious too that Shakespeare had in his mind the Scriptural admonition to count beforehand the cost of building *a tower*, it is all the more probable that he should revert to this idea in the course of his argument. But that a 'tower' and a 'castle' were often two expressions for the same object appears not only by the names of castles in England and Wales, but by a passage in Holinshed. 'The said Lord Graie of Ruthen, by petition exhibited before the Lord Steward, demanded the same office 'by reason of his castle and tower of Pembroke.'—Holinshed, A.D. 1399. 'His part-erected castle' precisely harmonises with 'a house beyond his power to build it.' A slight indistinctness or laceration of the manuscript would easily occasion the change of 'castle' into 'cost.'

'Erected' has the same number of letters, all the same but one, with 'created;' and the speaker has already styled a house an 'erection.'

'A naked subject to the weeping clouds.'] This is equivalent to 'by nakedness placed at the mercy of the weeping clouds.'

'And waste for churlish winter's tyranny.'] The word 'waste' must, I apprehend, mean 'stripped and bare of all 'which can cover and protect it,' as 'waste' land is land having nothing to cover it; for it cannot, in accordance with any usage of the word by Shakespeare, signify 'an object to 'be wasted.'

Ld. Bard. What! is the king but five and twenty thousand?

Hast. To us no more; nay, not so much, Lord Bardolph;

For his divisions, as the times do brawl,
Are in three heads; one power against the French
And one against Glendower; perforce a third
Must take up us: so is the unfirm king

In three divided, and his coffers sound
With hollow poverty and emptiness.

‘For his divisions, as the times do brawl, are in three heads.’] The quartos give us ‘And in three heads,’ a phrase which the first folio amended by reading ‘Are in three heads.’ All editors since that time have adopted the emendation in the first folio. But the folio, I opine, amended wrongly : we should read :

For his divisions, as the times do brawl,
Stand in three heads.

‘And’ is a more natural corruption of ‘stand’ than of ‘are’ through the mere loss of two letters. Besides ‘stand’ suits the context much better, if it be rightly interpreted than ‘are.’ The passage means this :

‘The king has not so much as twenty-five thousand to bring against ourselves. Inasmuch as (“For”) the king’s divisions stand according to the military exigency of the moment (“as the times do brawl”) in three divisions—one of them pitted against the French, and one against Glendower—it follows that a third only can attack us. In this way the king weakened by opponents, has his powers divided into three, and his coffers have the sound of poverty and emptiness.’ ‘Stand against the French’ is a more apt expression than ‘are against the French,’ and ‘his divisions stand in three heads’ is more vivid than ‘are in three heads.’

Arch. That he should draw his several strengths
together,

And come against us in full puissance,
Need not be dreaded.

Han. If he should do so
He leaves his back unarmed, the French and Welsh
Baying at the heels : never fear that.

‘Need not be dreaded,’ &c.] There are several good objections to the lines which follow in the quoted text. They consist in an alteration made by the editors of the folio, in order to amend the reading of the quartos, which is this :

‘Need not to be dreaded,
‘If he should do so, French and Welsh he leaves his
‘Back unarmed, they baying him at the heels, never fear that.’

The folio editors made a wrong and excessive amendment by transposition and omission. The right one would be :

‘Need not to be dreaded ; if he *should*
‘*To* French and Welsh he leaves his back unarmed,
‘They baying him at the heels, never fear that.’

The scansion is :

Need not | to be | duredad | ed if | he should.
and 1 2 3 4 5

They bay'ng | him at | the heels, | never | fear that.
 1 2 3 4 5

Arch. An habitation giddy and unsure
Hath he, that buildeth on the vulgar heart.
O thou fond many ! with what loud applause
Didst thou beat heaven with blessing Bolingbroke,
Before he was what thou would'st have him be ?
And being now trimmed in thine own desires,
Thou, beastly feeder, art so full of him,
That thou provok'st thyself to cast him up.
So, so, thou common dog, didst thou disgorge
Thy glutton bosom of the royal Richard ;
And now thou would'st eat thy dead vomit up,
And howl'st to find it.

‘And being now trimmed in thine own desires, Thou beastly feeder,’ &c.] The meaning of ‘trimmed in thine own desires,’

the reading of the first folio, must be 'trimmed in the things which thou desiredst to have.' 'Desires' is often used in Shakespeare for the object of desire as well as for the feeling of desire itself, as in King John :

'Go, Faulconbridge ; now hast thou thy desire.'—Act i. sc. i.

Again in Richard III. :

'Meantime but think how I may do thee good,
'And be inheritor of thy desires.'—Act iv. sc. 3.

That is, 'and be the possessor of what thou desirest to possess.' So in other passages. The fourth folio and, as I learn, the second and the third amend this 'trimmed' into 'trimmed up' to the detriment of the measure, and with no other perceptible advantage to compensate for this mischief. As this passage is written, 'thou' appears as the noun substantive, agreeing with 'being trimmed' ; but as the passage is illustrated by the context, it must, I believe, be interpreted thus :—
'Before Bolingbroke was what thou wast so desirous that he should be, with what loud applause of him did'st thou beat heaven ! But now that he is "dressed" in the trimmings that thou desiredst, thou hast fed thyself so full of him that thou art making use of all provocatives to thy stomach to disgorge him.' The word trimmings still retains the culinary meaning which 'trimmed' was intended by Shakespeare here to convey.

ACT II.

SCENE I.

Host. I pray ye, since my exion is enter'd, and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long loan for a poor lone woman to bear : and I have borne, and borne, and borne.

The old copies, both quartos and folios, read 'a hundred mark is a long one for a lone woman to bear.' Theobald made the amendment which appears in the quoted text of 'a long loan' instead of a 'long one.' Dyce rejects this, falling back on the old reading; and I learn from him that Douce considers Theobald's change quite unnecessary and improper, for that the 'mark' as being by equivocation and synonym of 'score' is the 'long one' referred to by the poet. This view is adopted by Knight expressly, and tacitly, as it would seem, by Collier and the Cambridge editors, all of whom also revert to the old reading. Collier's 'Corrector' proposes 'score' for 'one;' Jackson 'owe' for one;' and Grant White 'own' for 'one.' Thus Theobald's reading is generally rejected by modern opinion. But it is unquestionably right, I think; and if he had seen and stated all the reasons which actually justify it, I apprehend that it would hardly have been abandoned. The old spelling of 'loan' prevalent in the seventeenth century is 'lone.' The quartos of Hamlet all give the line, 'For loan oft loses both itself and friend' thus: 'For *lone* oft loses both itself and friend.' So does the first folio. The fourth folio, on the other hand, gives the passage in Hamlet thus: 'For loan oft loses both itself and friend.' Again in Richard III. (act iv. sc. 4), 'Advantaging their loan with interest' is given in the first and subsequent folios, in which the subject appears for the first time, and in all subsequent folios, 'advantaging their *love* with interest;' which is clearly a misprint for 'their loan with interest.' It seems clear to me, therefore, that the now discarded reading, 'A hundred mark is a long loan for a lone woman to bear,' is as correct as it is accordant with the general manner of our author. The letter 'l' escaped, by some mistake, in the earliest copies, and, leaving a familiar word 'one,' was not corrected in those which followed.

Ch. Just. Pay her the debt you owe her, and unpay the villainy you have done with her; the one you may

do with sterling money, and the other with current repentance.

The words 'done with her,' to be found in the quartos, are amended in the first and fourth folios, and, as I learn from the Cambridge editors, in the second and third, by 'done her;' and modern editors (Collier excepted) follow the folio. But the correctness of the quarto reading is indicated, to my apprehension, by the different characters of the two satisfactions which the Chief Justice proposes to the knight. Money would help to requite any offence against the woman, but repentance only could undo Falstaff's share in the mere moral trespass. 'Current repentance' is such repentance as men duly offer, and for which God gives pardon in exchange—that is, genuine repentance. The Chief Justice takes his metaphor from the 'sterling money' with which the widow is to be paid.

Ch. Just. You speak as having power to do wrong: but answer in the effect of your reputation, and satisfy the poor woman.

['Answer in the effect of your reputation.'] That is, answer in a manner suitable to your character.—JOHNSON.

Certainly this is the general meaning, but how? Possibly we should read:

But answer in the *respect* of your reputation.

That is, 'answer with a due consideration for your good 'name.' Such would be the precise signification of 'in the 'respect of.' Similarly we have in the first part of this play:

'If well-respected honour lead me on.'

The words 'effect' and 'respect' would be easily exchanged.

Fal. This is the right fencing grace, my lord ; tap for tap, and so part fair.

Ch. J. Now the Lord lighten thee ! thou art a great fool.

Possibly the Chief Justice here plays upon the word 'lighten' just as Falstaff has already done with its cognate 'lightness.' He prays that as Falstaff is so 'great' a 'fool' the Lord will lighten his weight and enlighten his conscience and intellect.

SCENE 2.

P. Hen. Doth it not show vilely in me, to desire small beer ?

Poins. Why, a prince should not be so loosely studied, as to remember so weak a composition.

P. Hen. Belike then, my appetite was not princely got ; for, by my troth, I do now remember the poor creature, small beer.

The answer of Poins, I have little doubt was written :

Why a prince should not be so *lowly* studied as to remember so weak a composition. But indeed these humble considerations make me out of love with my greatness.

The remarks of the prince about his '*vile* desire,' and the prince's comment on it that he was 'not princely got,' and that his considerations were 'humble considerations,' show that it was a 'low,' not a 'loose, study' that remembered small beer. We have 'lowly' in the same sense, in the same combination, at act ii. sc. 2. : 'highly fed and lowly taught,' where it is used for an adverb. Again we have 'lowly born' in Henry VIII. act ii. sc. 4.

P. Hen. Every man would think me an hypocrite indeed. And what accites your most worshipful thought, to think so?

Poins. Why, because you have been so lewd, and so much engrafted to Falstaff.

P. Hen. And to thee.

Poins. By this light, I am well spoken of; I can hear it with my own ears: the worst that they can say of me is, that I am a second brother, and that I am a proper fellow of my hands; and those two things, I confess, I cannot help.

It would appear from the context that both these accidents were such, as were usually spoken of with some slight feeling of contempt. Possibly, 'a proper man of his hands' was a phrase often made use of to introduce qualifications discreditable to the object of them, as in Holinshed, for instance: 'There was a knight among them named Sir John Minsterworth, that had the leading of one wing of this armie, a good man of his hands (as we call him) but perverse of mind, and very deceitful.'—A.D. 1370.

Enter BARDOLPH and PAGE.

Bard. Save your grace!

P. Hen. And yours, most noble Bardolph!

It would almost seem that such ennobling language was one of the courteous pleasantries with which royal persons gratified the vanity of those who recognised their quality. In Richard II. we have:

Groom. Hail, royal prince!

K. Rich. Thanks, noble peer.

There is an equivocation probably in the words 'and yours' in which Shakespeare frequently indulges; 'yours'

that is 'your grace,' means partly what 'most noble Bar-dolph' conveys, but mainly 'your spiritual health.'

Poins. The answer is as ready as a borrower's cap.

'A borrower's cap' is an amendment of the words 'a borrowed cap' in all the old copies. Modern editors almost without exception accept the amendment which was made by Warburton on the ground 'that a borrower's cap is frequently 'doffed out of respect to the lender' while no reason can be suggested for the readiness of 'a borrowed cap.' But as the borrower of an article has no interest in preserving it in the best appearance and condition—so the borrowed cap is likely to be used unsparingly for all purposes—'capping' wears out caps.

P. Hen. This Doll Tear-sheet should be some road.

Poins. I warrant you, as common as the way between St. Albans and London.

S. T. Coleridge has founded on this observation of the prince the amendment of this woman's name everywhere to 'Tearstreet.' S. Walker approves heartily. But there is too full a consent in the old copies, and too lively an image in the old name, to admit a change so sweeping on a ground so slight. Why should 'tear street' be the name of a road? for a road does not tear a road. The idea which struck the prince needs not to have been suggested by the syllable 'street' at all. He merely discerned the commonness of this woman and called her 'a road'—that is, as Shakespeare elsewhere expresses it, 'some common way of trade,' or high road. So in *Cymbeline* the same kind of person is described as 'common as the stairs that lead unto the Capitol.' Within a few lines Doll Tear-sheet shows herself true to her name in the threat 'to canvass Falstaff between a pair of sheets.'

I venture to add that the attempt to purge Shakespeare of light thoughts and gross expressions must be either idle or

arbitrary and destructive. He is fast and for ever true to noble principles, and loyal to all pure sentiment. Let the sea then still keep its dead, and with its oceanic brine it will master every petty corruption which infests it.

SCENE 3.

Lady P. He was indeed the glass
Wherein the noble youth did dress themselves.
He had no legs, that practised not his gait;
And speaking thick, which nature made his blemish,
Became the accents of the valiant;
For those that could speak low and tardily
Would turn their own perfection to abuse,
To seem like him.

M. Mason and Steevens agree in interpreting 'Became' 'the accents of the valiant' as equivalent to 'came to be affected by the valiant.' But this is rather too vague. 'Became' may mean either of two things. It may possibly signify 'were an ornament to,' 'were considered to adorn,' as in the lines of King John :

 'And glister like the god of war
'When he intendeth to become the field.'—Act v. sc. 1.

So here, then, the signification of the passage may perhaps be: 'And speaking thick, which was in him but a natural and inevitable blemish, was the distinguishing ornament of all valiant men.' 'Became,' on the other hand, may naturally signify 'came to be.' If so, 'accents' must have a meaning different from that which now would be commonly attached to this substantive in the plural number. 'Accents' is placed in the plural (after the style of Shakespeare) because of the plural signification of 'the valiant,' i.e. 'of all valiant men,' where we should use the singular 'accent;' and the passage is to be construed 'and speaking thick came to be

‘the peculiar style of utterance distinguishing all men of
‘valour.’ On the whole I believe the latter interpretation to
be the right one, thus accounted for. In King John we have
a similar use of the singular number of the noun ‘accent:’

‘The accent of his tongue affecteth him.’—Act i. sc. i.

Lady P. And him—O wondrous him!
O miracle of men!—him did you leave,
(Second to none, unseconded by you,)
To look upon the hideous god of war
In disadvantage; to abide a field
Where nothing but the sound of Hotspur’s name
Did seem defensible:—so you left him:
Never, O never, do his ghost the wrong,
To hold your honour more precise and nice
With others than with him; let them alone;
The marshal and the archbishop are strong:
Had my sweet Harry had but half their numbers,
To-day might I, hanging on Hotspur’s neck,
Have talked of Monmouth’s grave.

The punctuation of the seventh line in this and a few other editions, which places a colon after ‘so you left him,’ and still more clearly the period which modern editors generally, including Dyce and Collier, and the oldest copies (that is, the folios) place there, prove that the words ‘so you left him’ are universally interpreted to mean: ‘In this way (the way which I have just described) you left him.’ Mr. Lettsom, also quoted by Dyce, observes of the line that it is defective, there being no accent on the pronouns. But the words are, I believe, misunderstood. ‘So you left him’ means ‘since you left him,’ and they express the reason for what follows. *Him*, therefore, was pronounced by Shakespeare *very* emphatically, so as to make the verse, naturally under the cir-

cumstances accused of a defect, quite perfect. We must punctuate thus:

And him—(O wondrous him !
O miracle of men !)—him did you leave
Second to none, unseconded by you,
To look upon the hideous god of war
In disadvantage ; to abide a field
Where nothing but the sound of Hotspur's name
Did seem defensible. So you left him.
Never, O never, do his ghost the wrong,
To hold your honour more precise and nice
With others than with him ; let them alone.

I have already observed upon the employment of 'so' for 'since' by Shakespeare, and it is apparent to me that the lines 'never, O never,' need some such introduction to give smooth and rational sequence to the composition. In making the principal quotation I have overstepped the necessity of the occasion by three lines. But my hand could not arrest itself before writing the last word of this most exquisite and affecting speech.

SCENE 4.

Host. But, i' faith, you have drunk too much canaries ; and that's a marvellous searching wine, and it perfumes the blood e'er one can say,—what's this ?

'Perfumes the blood' was, I suppose, intended to be a Quicklyism for 'inflames the blood.' 'Pervades,' which it might have been taken to represent, is not employed by Shakespeare, and Falstaff within a few pages of this speech, in his eulogy on the virtues of sherris-sack, says 'that some of us should be fools and cowards but for "inflammation."'

Enter FALSTAFF singing.

Fal. 'When Arthur first in court—' Empty th
jorden—' And was a worthy king.' [*Exit drawe*

Falstaff's order is a light and graphic rather than a
elegant stroke of description, illustrating by contrast the ol
maxim, 'Raro mingit castus.'

Fal. How now, Mistress Doll?

Host. Sick of a calm : yea, good sooth. .

Fal. So is all her sect ; an they be once in a calm
they are sick.

There has been much controversy about the meaning of
'sect.' Johnson seems to suspect an error of the press for
'sex.' Steevens quotes authorities for the synonymous
character of the two words 'sect' and 'sex.' Douce believes
'sect' here to mean 'trade' or 'calling.' In the earlier part
of the second quarter of this century, when a boy at Rugby
School, I have distinctly heard 'sect' used for 'sex' by a
person of the lower class, and have little doubt therefore but
that Falstaff employs the same word with the same meaning
here.

Host. Good Captain Peesel, be quiet ; it is very
late, i' faith : I beseech you now, aggravate your choler.

Mrs. Quickly here, I believe, uses 'aggravate' for 'abate.'
Her interlocutor says in Henry V.:

'Abate thy rage, abate thy manly rage.'—Act iii. sc. 2.

Doll. I' faith, and thou follow'dst him like a church.
Thou whoreson little tidy Bartholomew boar-pig, when
wilt thou leave fighting o'days, and foining o'nights,
and begin to patch up thine old body for heaven?

There is much controversy again as to the word 'tidy,' for which Hanmer reads 'tiny,' which Johnson would preserve as a word of endearment, and which Steevens interprets as sometimes meaning 'timely' and sometimes 'neat.' Reed considers it to mean merely 'fat' in this place, 'Tidy,' however, is still used in Pembrokeshire: a 'tidy' man means a 'useful, trustworthy, and praiseworthy man;' and 'tidy' is applied to all things good of their kind.

S. Walker, I find, reads 'Bartholomew-tide boar-pig,' asking 'What is tidy?'—a natural question, which I have answered by anticipation.

Fal. (He) jumps upon joint-stools; and swears with a good grace; and wears his boot very smooth, like unto the sign of the leg; and breeds no bate with telling of discreet stories: and such other gambol facultics he hath, that show a weak mind and an able body, for the which the prince admits him.

Warburton changed 'discreet stories' into 'indiscreet stories.' Steevens explains the phrase to mean 'prudential information,' that is, what 'ought to be known and yet is disgraceful to the teller.' He also quotes in support of this Mrs. Quickly's account of John Rugby 'that he is no tell-tale,' 'no breed-bate.' I do not fully understand Steevens. Perhaps we should read:

And breeds no bate by telling of *his secret* stories.

'His,' refers to the prince. This better corresponds with Mrs. Quickly's 'no tell-tale, no breed-bate' than either Warburton's 'indiscreet stories' or Steevens' explanation of 'discreet stories.' Editors and critics pass the phrase generally in silence.

Fal. Kiss me, Doll.

P. Hen. Saturn and Venus this year in conjunction! what says the almanack to that?

Poins. And, look, whether the fiery Trigon, his man, be not lipping to his master's old tables; his note-book, his counsel-keeper.

The quarto reads 'master,' which is surely a misprint. Warburton proposed, instead of 'lipping to,' 'clasping too' 'his master's old tables, i.e. embracing his master's cast-off' 'mistress, and now his procuress.' We have the same phrase again in *Cymbeline*: 'You clasp young Cupid's tables.' Warburton's reading is ingenious, and I have ventured to soften the coarse plainness of his language. Steevens and Malone defend 'lipping' not ineffectively. Still 'lipping to' seems somewhat too delicate and distant an attention for this place and company. If so, having regard to what immediately precedes in the context, 'Kiss me, Doll,' I suggest:

And look whe'er the fiery Trigon his man be not *lipping too*—his master's old tables—his note-book, his counsel-keeper.

I learn from the Cambridge edition that Farmer proposed for 'lipping to,' 'licking too;' Collier's 'Corrector,' 'clasping 'to,' and Collier 'clipping to;' and Long, not pungently enough, 'listening to his master's old tales.' 'Lipping' is best explained by Shakespeare's own line:

'To lip a wanton in a secure couch.'

The domestic duty at which Shakespeare hints is called by other writers 'riding on a woman's errands.'

'And breeds no bate by telling of discreet stories.'] To breed bate is to make mischief between two or more persons. Thus: 'He never could bring Pelopidas out of favour with the people, and therefore he sought to make bate between him and Charon,'—North's *Plut.*, Pelopidas, p. 290.

Fal. Thou'lt forget me, when I am gone.

Doll. By my troth thou'lt set me a-weeping, an thou say'st so; prove that ever I dress myself handsome till thy return.—Well, hearken the end.

'Hearken the end' is the reading of the folios, which Delius interprets 'await the finish of the music.' The quarto gives 'well hearken a' th' end,' where certainly a letter has purposely been dropped between 'th' and 'end.' This brief sentence, although admitting more than one interpretation, is intended, I think, to convey a reiteration by Doll of her admonition to Falstaff 'to patch up his old body for heaven,' by the words, 'Well, give your thoughts and expectations to 'your latter end.' We should interpret, if not read :

Hearken at thy end.

These words literally repeat Falstaff's construction of her former exhortation, when he says, 'Peace, do not speak like a 'death's-head; do not bid me remember mine end.'

Fal. The fiend hath prick'd down Bardolph irrecoverable; and his face is Lucifer's privy-kitchen, where he doth nothing but roast malt-worms. For the boy,—there is a good angel about him; but the devil outbids him too.

'For the boy.'] 'The boy' is the reading of the folios. The quartos read 'thy boy' which is unobjectionable, inasmuch as the Prince whom Falstaff now addresses had given him to Falstaff.

'There is a good angel about him.'] Falstaff means, I understand, to speak of himself as the boy's good angel. In the same way Prince Henry had told Falstaff 'that he (the Prince) must still be good angel' to him (Falstaff).

'But the devil outbids him.'] The quartos read 'but the devil blinds him too,' the folios give, as does the

text quoted, 'outbids him too.' The latter reading is universally adopted; whether rightly so depends on our acceptation of the word 'too.' If 'too' mean 'also,' 'him' must refer to 'the boy,' and the sentence must signify 'him as well as Bardolph;' and in such case 'outbids him' cannot be right, for it must be the angel who is outbidden. If, on the other hand, 'too' means 'notwithstanding,' as sometimes we use it, then 'outbids' is probably right, and 'outbids him too' means 'outbids the angel, notwithstanding.' The addition, however, of 'too' in this sense is unnecessary, for it expresses little more than would have been conveyed by 'but the devil outbids him.' The first of the two constructions seems to me, on many accounts, rather the more natural. The word 'outbid,' too, does not occur elsewhere in Shakespeare, while 'blind' as a transitive verb in the sense of 'deprive of sight' occurs more than once. I would therefore on the whole reinstate,

For *thy* boy, there is a good angel about him; but the devil *blinds* him too.

P. Hen. For the women,——

Fal. For one of them,—she is in hell already, and burns, poor soul!

All the old copies read 'and burns poor souls.' Hanmer amended 'souls' into 'soul' with all but universal approval. It is permissible perhaps to show some reasons in favour of 'souls,' since it is a reading which all the old copies, both quarto and folio, have given us. If, then, we read,

For one of them she is in hell already, and burns poor souls,

we have the counterpart of a passage in *King Lear*, who in his misanthropic ebullitions applies to the persons of women these words:

'But to the girdle do the gods inherit,
Neath is all the fiends';

'there's hell, there's darkness, there is the sulphurous pit,
'burning, scalding, stench, consumption.'—Act iv. sc. 6.

Doll. What says your grace ?

Fal. His grace says that which his flesh rebels
against.

In this play upon the word 'grace' in two different senses Shakespeare seems to allude to the passage in St. Paul's Epistles: 'For the flesh lusteth against the spirit, and the spirit against the flesh ; and these are contrary the one to the other' (Gal. v. 17).

P. Hen. By heaven, Poins, I feel me much to
blame

So idly to profane the precious time.

'Much to blame.'] This is an amendment made by the editors of the first folio, and since their time universally adopted of the words in the quartos 'much too blame,' but too blame is an expression to be found even in prose writers of the sixteenth century as well as elsewhere in Shakespeare himself. I would certainly read,

By heaven, Poins, I feel me much too blame.

Bard. (within) Mistress Tear-sheet,—

Host. What is the matter ?

Bard. Bid Mistress Tear-sheet come to my master.

Host. O run, Doll, run ; run, good Doll.

[*Exeunt.*

'O run, Doll, run ; run, good Doll.'] Thus the folio. The quarto reads, 'O run, Doll, run, run ; good Doll come : She comes blubbered : You will you come, Doll?'—STEEVENS.

Collier, and Dyce, and the Cambridge editors, all preserve this part of the quartos omitted by the folios. Delius rejects the quarto reading. But Dyce and the Cambridge editors make 'she comes blubbered' a stage direction, while Collier retains it as part of the text. We must, however, regard it as consisting of words intended partly for the hearing of Bardolph and partly for that of Doll Tear-sheet only: the 'O run, Doll, run, run;' and 'She comes blubbered,' are meant for the first, and 'good Doll come,' and 'yea will you come, Doll,' for the second. I would retain the quarto reading.

ACT III.

SCENE I.

K. Hen. O thou dull god, why liest thou with the
vile,
In loathsome beds; and leav'st the kingly couch,
A watch-case, or a common 'larum bell?
Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge;
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deaf'ning clamours in the slippery clouds,
That, with the hurly, death itself awakes?

'O thou dull god.'] 'Dull' does not, I apprehend, mean either 'drowsy' or merely 'obtuse,' but insensate, madly foolish. It has the signification of the German 'toll,' a sense in which it is still employed by the folk of South Pembrokeshire.

'And leav'st the kingly couch, a watch-case or a common 'larum bell.'] This must be interpreted 'and leavest the

kingly couch to be of the case of a watch, or of a public alarum bell.' It is not uncommon with Shakespeare, when one genitive case follows another to omit the sign of the genitive from one of them. See my note.

'With deafening clamours.'] 'Deafening clamours' is the reading of the quartos, and is, I doubt not, right. So we have in Donne, on the same subject-matter :

'Hearing hath deaf'd our sailors, and if they
'Know how to hear, there's none knows what to say.'
Donne, quoted in Johnson's Dictionary.

We have also in Richard II. the expression—

'Though Richard my life's counsel would not hear,
'My death's sad tale may yet undeaf his ear.'
Act ii. sc. i.

'In the slippery clouds.'] Delius understands and accepts 'slippery' in its usual modern sense of that which 'makes to slip;' but the term 'slippery' in this sense of slipping appears ill adapted to 'clouds.' A slippery substance is usually that presenting a smooth but resisting surface which by its own evenness or artificial appliance is made slippery. The clouds, soft, and fleecy, and penetrable, are the last of the objects of nature which can be called 'slippery' unless that word be invested with the unwonted sense of gliding. Pope altered 'clouds' to 'shrouds' which Dyce has admitted into his text, in order to escape from the impropriety of 'slippery' as an epithet to 'clouds.' But here 'slippery' means apt to slide and glide, and in this sense has Shakespeare elsewhere employed it; he speaks of 'slippery standers' in *Troilus and Cressida*, act iii. sc. 3, no less than of 'slippery ground' in *Julius Cæsar*, act iii. sc. i.—The slippery clouds are the clouds which glide 'noiselessly and without exertion through the sky.' I would therefore, if any change of 'slippery clouds' were necessary, read the four last lines thus :

Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them

With *deafing* clamour in the *slobberly* clouds,
That, with the hurly, death itself awakes.

‘Slobbery’ signifies overflowing or drivelling with moisture; so we have in Henry V.:

‘I will sell my dukedom
‘To buy a slobbery and a dirty farm
‘In that nook-shotten isle of Albion.’

Act iii. sc. 3.

I have also a distinct, but unverified, recollection of a passage in Swift’s journal to Stella, where he applies the same word to wet streets and paths. But ‘slippery’ as I have explained it, should stand.

K. Hen. Canst thou, O partial sleep! give thy
repose
To the wet sea-boy in an hour so rude;
And, in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king? Then, happy low, lie down!
Uneasy lies the head that wears a crown.

The last line but one, as there are few places where an Alexandrine could be more unseasonable, must be pronounced and scanned thus:

Deny | t’wa | king? then, | happy low, | lie down.
1 2 3 4 5

‘Deny’ is often in Shakespeare followed by an oblique case without ‘to,’ as in the Merchant of Venice:

‘The pound of flesh which I demand of him
‘Is dearly bought, is mine, and I will have it;
‘If you deny me, fie upon your law.’—Act iv. sc. i.

Warburton and Johnson read ‘happy lowly clown.’ Coleridge and Knight, ‘happy low-lie-down;’ but the clown in lying

lies but little lower than anyone else. Keightley gives 'happy boy.' Dent ingeniously, 'happy lowt, lie down,' for 'lowt' is the Warwickshire word for a peasant. Bray, 'happy the low lie down.' I adhere to my suggestion. 'Happy low' seems to me quite unobjectionable, and 'lie down' appears almost necessary to the propriety and coherence of the last sentence, the meaning of which is this: 'Lie down, then, without hesitation, thou that hast the happiness to be lowly; for it is the crowned head alone which lies down to be miserable.'

K. Hen. O Heaven! that one might read the book
of fate;

And see the revolution of the times
Make mountains level, and the continent
(Weary of solid firmness,) melt itself
Into the sea! and, other times, to see
The beachy girdle of the ocean
Too wide for Neptune's hips; how chances mock,
And changes fill the cup of alteration
With divers liquors!—O, if this were seen,
The happiest youth,—viewing his progress through,
What perils past, what crosses to ensue,—
Would shut the book, and sit him down and die.

'Oh God' is the word of the quartos, and, being Shakespeare's word, should be restored. If the language of these reflections be interpreted according to its natural meaning now, the first part is quite at variance with the second. The commencing line seems to express a prayer that we might foresee the future. The ninth line points out the miserable consequences of such a power. It is for this reason probably that the lines from 'O, if this were seen' to 'sit him down and die' are omitted in all the folios. But consistency may be given to the whole speech by interpreting 'O God, that one might read the book of fate' to mean, 'O God, what a

‘thing were it if we had the power to read the book of fate!’ It is from this passage obviously that Pope borrowed the sentiment and language in the famous lines of the ‘Essay on Man:’

‘Heaven from all creatures hides the book of fate,
‘All but the page prescribed the present state.’

If the ninth and three following lines, indeed, be given to Warwick, the first line may assume the import of a prayer; but it is preferable to retain them as a part of the king’s speech, and to understand the first line as a simple utterance of *deprecatory admiration*.

‘And other times to see.】 The words ‘and other times to see’ make the whole sentence incoherent according to modern style and grammar. ‘O that one might see’ followed by ‘and other times, to see’ is of course an anomalous combination of optative and infinitive moods. But first, ‘to’ may possibly be an ancient orthography of ‘too’—often exemplified in printed books of this age. Secondly, and most pertinently here, even as a sign of the infinitive ‘to’ is probably right. But a sudden transition from subjunctive or optative to infinitive is not uncommon in good writers of Shakespeare’s age. In North’s Plutarch it is exemplified several times, and in the Church of England prayer-book we have the following translation of a sentence in St. Paul’s Epistle to the Ephesians: ‘Unto me, who am less than the least of all saints, is this grace given, that I should preach among the Gentiles the unsearchable riches of Christ, and to make all men see, what is the fellowship of the mystery, &c.’ Ch. iii. Ep. 1.

‘How chances mock.】 The quartos and folios read rightly, I little doubt, ‘How chances mocks.’

‘Changes’ is charged with a significance of deterioration. This is indeed necessary to the conclusion that ‘one would sit down and die,’ and it is countenanced by other examples, as, for instance, in Othello:

‘The Moor already changes with my poison.’—Act iii. sc. 3.

But as of ‘changes’ so in a higher degree of ‘alteration’ and

‘alter,’ which Shakespeare and others often employ to express change for the worse. Thus too—appositely to the present passage :

‘He could foretell whatever was
 ‘By consequence to come to pass:
 ‘As death of great men ; alterations ;
 ‘Diseases ; battles ; inundations.’

North’s Plutarch, Cato, p. 514.

Johnson misinterprets the passage on the supposition that the youth sees in the book of fate perils which he has, when reading the book, actually passed ; whereas, plainly, the perils seen in the book of fate are, while he reads the book, future perils, only then to become past when the more distant ‘future crosses’ are still on the very point of ensuing. After Mason had caught the true sense of the poet, Malone vacillated as to the meaning, but explains ‘what perils past, what ‘crosses to ensue’ as ‘what perils having been past what ‘crosses are to ensue.’ This, it seems to me, does the language violence. The construction may be either, ‘viewing his progress through what (severe) crosses to ensue what (great) ‘perils ;’ or, ‘viewing what (severe) crosses to ensue what ‘(great) perils through his progress.’

K. Hen. Yea, for my sake, even to the eyes of
 Richard

Gave him defiance. But which of you was by,
 (You, Cousin Nevil, as I may remember),
 When Richard,—with his eye brim-full of tears,
 Then check’d and rated by Northumberland,—
 Did speak these words, now proved a prophecy ?
 ‘Northumberland, thou ladder, by the which
 ‘My cousin Bolingbroke ascends my throne ;’—
 Though then, heaven knows, I had no such intent ;
 But that necessity so bow’d the state,
 That I and greatness were compell’d to kiss.

‘Gave him defiance but which of you was by.’] Pope in order to give this line due measure cut out ‘but.’ ‘Defiance’ is a word of two syllables here, as ‘liable’ in the line : . . . ‘liable to our’, and as ‘suppliant’ is disyllabic; and as ‘viands’ is more than once in Shakespeare a word of one syllable, e.g. ‘They’ve left their viands behind; for we have stomachs.’—*Tempest*, Act iii. sc. 3.

The line therefore is right with this utterance and scansion :

Gave him | defi'nce | but which | of you | was by
 1 2 3 4 5

See my note in vol. iii. p. 529; and in this vol. pp. 33 & 34.

‘You, cousin Nevil, as I may remember.’] This is equivalent probably to ‘so far as I can recollect, I may remember,’ ‘so far as I am able to remember.’ But possibly there is a slight error in the line, and we ought to read :

You, cousin Nevil, as I *me* remember.

That is, as I recall to my recollection. The same expression is made use of under similar circumstances by Shakespeare in *Richard the Third* :

‘*Buck.* What says your highness to my just request?’

‘*K. Rich.* I do remember me, Henry the Sixth

‘Did prophesy that Richmond should be king,

‘When Richmond was a little peevish boy.’

Act iv. sc. 2.

‘I had no such intent.’] He means ‘I should have had no such intent, but that necessity,’ &c. ; or Shakespeare has here also forgotten his former play, or has chosen to make Henry forget his situation at the time mentioned. He had then actually accepted the crown. See *King Richard II.*, act iv. sc. 1 : ‘In God’s name, I’ll ascend the regal throne.’—MALONE.

Shakespeare either *does* set at nought, I think, even substantial accuracy in this speech, or purposely makes the king do so. This is shown in several particulars. Richard was not *then* checked and rated by Northumberland, nor was Neville present when he spoke the words here attributed to him; nor

does he correctly represent the language of the scene referred to even when he seems to profess doing so. It must be observed that there is possibly an ellipse of the conjunction 'that' before 'I had no such intent.' If, therefore, we supply the ellipse by expressing 'that,' we may construe the passage thus: 'Although heaven knows, that at that moment I had 'no such intention, but that necessity so bowed the state that 'I and greatness were compelled to kiss.' Possibly Shakespeare leaves the first 'that' to be understood, and then proceeds with the second 'that' as if the first had been expressed. But, on the other hand, we may interpret thus: 'He spoke 'these words, proved by present events to be a prophecy; 'although, as heaven knows, I had at that time no intention 'of the kind, unless (but that) necessity should so bow the 'state as to compel me and greatness to kiss.'

War. There is a history in all men's lives,
 Figuring the nature of the times deceas'd :
 The which observ'd, a man may prophesy,
 With a near aim, of the main chance of things
 As yet not come to life ; which in their seeds,
 And weak beginnings, lie intreasured.
 Such things become the hatch and brood of time ;
 And, by the necessary form of this,
 King Richard might create a perfect guess,
 That great Northumberland, then false to him,
 Would, of that seed, grow to a greater falseness ;
 Which should not find a ground to root upon,
 Unless on you.

Johnson, not seeing clearly any antecedent to 'this' in the phrase 'the necessary form of this,' proposed to read 'the necessary form of things,' which Steevens modified by suggesting 'form of these.' Henley understood 'this' to mean 'the history (viz) of the time deceased.'

Johnson's emendation and Steevens' suggestion would

vitiate the reasoning, which Henley too has, I think, misunderstood. The drift of the whole thought is as follows:—
 ‘There is in the antecedents of all men a correct representation of their past, by an accurate observation of which a man may prophesy their future actions, of which the seeds and rudiments are in the past, although the final development of them is as yet to come. From this strong principle of necessity then ruling the development of things, Richard, who knew the falseness of Northumberland to himself in the past, was able to anticipate with truth that he would be more signally false to others in the future, and that this falseness under the circumstances must find its sole object in Bolingbroke.’ ‘The necessary form of this’ means the principle of necessity which is the formative power developing all this. Such an interpretation, too, is most strongly confirmed by the King’s answer: ‘Are these things, then, necessities?’ I would add that the quartos read ‘figuring the natures of the times.’ This should be retained, I think, and I am by no means sure that the true reading is not:

Figuring *their natures* of the times deceased,
 in the sense ‘correctly representing all men’s characters in the times which are past.’

War. Unless on you.

K. Hen. Are these things then necessities?
 Then let us meet them like necessities:—
 And that same word even now cries out on us.

Steevens proposed to omit ‘things then,’ of course on the assumption that the line contains a superfluous foot. The scansion is:

Unless | on you | are these | things then | necess’ties.

Johnson would change ‘necessities’ in the second line to ‘necessity,’ and understands the whole of it to mean, ‘Let

'us meet them with the violence of necessity.' Johnson's interpretation and amendment are, it seems to me, wrong. I understand thus: 'If these things are brought about by a rigorous chain of necessary causes, let us not hope to escape, but let us face, them as inevitable.' In the second 'necessities' there is perhaps also a tinge of the equivocal meaning 'of things having an unpleasant compulsive efficacy,' and in the line 'And that same word even now cries out on us,' the double sense of 'necessity' as 'something inevitable,' and as 'something which pinches' ("necessity's sharp pinch") is openly admitted. To this equivocation with the word necessities as repeated here in the three lines, must be added an equivocation also with the word 'us.' 'Let us meet them' means 'let our side meet them;' but 'even now cries out on us' means challenges our own royal person ("us") to take part.' This is shown by Warwick's answer, 'Please it your grace to go to bed,' &c.

War. It cannot be, my lord;
Rumour doth double, like the voice and echo,
The numbers of the fear'd.

Is this line right? It in effect says that the voice and echo double the number of the feared. But the poet surely intends to say that rumour doubles the number of the feared, as an echo doubles the voice. This would be effectually and correctly expressed by the removal of a letter, thus:

Rumour doth double, like the voice *an* echo,
The number of the feared.

Nothing could be more natural than the corruption of 'an' into 'and' here. 'Like' here, as commonly elsewhere in Shakespeare, is synonymous with 'just as.'

SCENE 2.

Shal. He would have carried you a forehand shaft a fourteen, and a fourteen and a half.

None of the critics explain what a 'forehand shaft' was. J. O. Halliwell explains it in his Dictionary of Archaic Words to have been 'an arrow formed for shooting straight forward.' This meaning, however, which is not itself very distinct he seems to have conjectured from this very passage. I take a forehand shaft to have been an arrow made, not for shooting great distances, but expressly to shoot with great precision at objects such as 'the clouts' which Shakespeare here makes mention of. So: 'The Parthians thus still drawing back, shot 'all together on every side not a forehand, but at adventure.'—North's Plutarch, Crassus, p. 573.

Fal. . . . Mouldy, you shall go. Mouldy, it is time you were spent.

Mouldy. Spent?

Falstaff has already told Mouldy that 'it was time he 'was used.' Mouldy has replied to show that without being pricked as a recruit he was in use, and of use. Falstaff therefore now speaks in plain terms, which no euphemism disguises, that it is time that he were so used as to be used up.

Shal. Peace, fellow, peace; stand aside. Know you where you are?—For the other, Sir John:—let me see;—Simon Shadow!

'For the other, Sir John:—let me see;—Simon Shadow!'] 'The other' commentators and editors understand as referring to Simon Shadow. Dyce has accordingly altered 'the other' to 'the others,' despite the consent of quartos and folios in 'the

‘other.’ An anonymous correspondent of the Cambridge editors also conjectures ‘the others.’ But no change is necessary. ‘The other’ does not mean ‘the one other.’ In the sixteenth century ‘other’ was equivalent to our modern phrase ‘others.’ So: ‘The citie was sacked and rifled, so that great store of riches was gotten there, as well of the inhabitants as of other that had brought their goods thither for safeguard of the same.’—HOLINSHED, A.D. 1346. Similar examples are not rare in that author. So again: ‘Part of them were surprised in the fields by the horsemen, and the other fled into the towne.’—North’s Epaminondas, p. 7.

Shal. Simon Shadow!

Fal. Ay, marry, let me have him to sit under: he’s like to be a cold soldier.

Shal. Where’s Shadow?

Shad. Here, sir.

Fal. Shadow, whose son art thou?

Shad. My mother’s son, sir.

Fal. Thy mother’s son! like enough; and thy father’s shadow: so the son of the female is the shadow of the male: it is often so, indeed; but not much of the father’s substance.

The quartos give the last sentence, ‘but much of the father’s substance.’ This the folios changed to ‘but not of the father’s substance.’ Capell made the amendment in the text, ‘but not much of the father’s substance,’ as I learn from the Cambridge edition. Dyce altered it to ‘not much of the father’s substance,’ omitting ‘but.’ The editors of the Cambridge edition read ‘but much of the father’s substance,’ understanding ‘much’ in the ironical sense. The passage is full of equivocations such as gave Shakespeare too much delight. ‘Son’ is an equivocation including both ‘male offspring’ and ‘sun, or our light.’ ‘Male’ again is an equivocation including our modern sense of ‘male,’ that is one of

the male sex and the sixteenth-century sense of 'male' as 'father,' in which Shakespeare himself sometimes uses it. Thus in Henry VI. part iii.:

'The bird that hath been limed in a bush,
With trembling wings misdoubteth every bush,
And I, the hapless male (that is, father) to one sweet bird,
Have now the fatal object in my eye
Where my poor young was limed, was caught, and killed.'

Act v. sc: 6.

'Shadow' again is an equivocation comprehending 'a likeness or image' and 'a dark object,' particularly the darkness made by the obstruction of the sun's rays. 'Substance' again may be an equivocation between 'the material of which a material object consists,' and 'property' or 'wealth.' Amidst all these uncertainties I would restore the oldest reading thus:

Fal. Thy mother's son! like enough, and thy father's shadow,—so the son of the female is the shadow of the male; it is often so, indeed,—but much *off* the father's substance.

Shal. Do you like him, Sir John?

Fal. Shadow will serve for summer,—prick him;—for we have a number of shadows to fill up the muster-book.

So read the folios and all modern editors; but I would restore the reading of the quartos as more forcible, and thoroughly countenanced by grammatical analogy:

Prick him; for we have a number *of shadows, fill up* the muster-book.

'Fill up' means 'which fill up.'

Shal. Shall I prick him, Sir John?

Fal. It were superfluous; for his apparel is built upon his back and the whole frame stands upon pins.

The quartos give us 'for apparel is built upon his back.' This did not need amendment; 'his' is not necessary.

Fal. What trade art thou, Feeble?

Feeble. A woman's tailor, sir.

Shal. Shall I prick him, sir?

Fal. You may, but if he had been a man's tailor he would have pricked you.

Falstaff means to say in equivocal language, 'You so need mending, Shallow, that if he were a maker or mender of men ("man's tailor") he would have often had occasion to mend you and for this purpose to put his needle into you.' Falstaff explains his words indirectly by his way of repeating the same joke as to Wart which he had virtually made upon Shallow: 'I would thou wert a man's tailor that thou mightest mend him.' Shakespeare is well pleased always to put forward tailors as the makers and improvers of mankind.

Bull. O Lord, sir, I am a diseased man.

Fal. What disease hast thou?

Bull. A whoreson cold, sir,—a cough, sir, which I caught with ringing in the king's affairs, upon his coronation day.

Fal. Come, thou shalt go to the warres in a gown;—we will have away thy cold.

'To the warres.'] 'To the warres' means simply 'to the war,' as we should now express it. So we have: 'Is there not wars? Is there not employment?'

'Thou shalt go to the warres in a gown.'] Delius explains

this to mean thou shalt go to war not in uniform but in comfortable civic and civil dress. He evidently takes 'gown' for the English of 'toga.' Not so: the 'gown' was a military cloak in the language of the centuries before and about Shakespeare's day. It was thrown over the ordinary military costume in which men fought, to protect soldiers from ground damp when lying in camp, and from other severe atmospheric cold, &c. to which a campaign exposed them.

Fal. Is here all?

Shal. Here is two more call'd than your number; you must have but four here, sir;—and so, I pray you, go in with me to dinner.

Commentators observe upon the inconsistency of Shallow's answer with the preceding details. Five only had been called—that is, Mouldy, Shadow, Wart, Feeble, and Bullcalf—not two therefore, but one, more than Falstaff's due 'number.' I learn from Dyce that Capell proposes to omit the word 'two,' and that S. Jervis would substitute 'one' for it; while Malone suggests that Shakespeare is responsible for a slight inaccuracy. Farmer, as I understand from Malone, suggests that some name has dropped out. All these suggestions seem to me rather improbable. I would read:

Here is *now* more called than your number.

That is, 'you have *already* more than your number.' 'Now,' and 'two' have the same number of letters, two out of three being identical in both. 'There' is the reading of the folio; this would facilitate the change which I propose, rather than otherwise.

Fal. Come, I will go drink with you, but I cannot tarry dinner. I am glad to see you, in good troth, Master Shallow.

Shal. O, Sir John, do you remember since we lay all night in the windmill in Saint George's Fields?

The expression 'do you remember since we lay' for 'do you remember when we lay' is singular; and we might by a slight change read, 'do you remember, *once* we lay all night 'in the windmill.' But there is another example of the same expression in *Winter's Tale*:

'Beseech you, sir,
'Remember since you owed no more to time
'Than I do now.'—Act v. sc. i.

Fal. For you, Mouldy, stay at home still; you are past service;—and, for your part, Bullcalf,—grow till you come unto it: I will none of you.

All the old copies read 'stay at home till you are past service.' Farmer altered this to 'you have stayed at home till you are past service.' Tyrwhitt proposed the reading of the text, with Steevens' approval. But the old copies are correct. Mouldy is not represented in the foregoing scene as past service, but as well-limbed, young, and strong. In truth, the critics regard the passage wrongly. Falstaff is not here affecting seriously to justify his rejection of Mouldy, but simply announcing it with playful impudence, after his fashion, in an antithesis, which would be destroyed by the removal of the first 'till,' needed as it is for the introduction of the second 'till.' So soon as his rejection is called in question by Shallow, but no sooner, his ingenuity finds him in quite different reasons for his corrupt choice, ending with 'Oh give me the spare men and spare me the great ones.' I would read therefore:

For you, Mouldy, stay at home *till* you are past service; and for your part, Bullcalf, grow till you come unto it: I will none of you.

Fal. These fellows will do well, Master Shallow.
—God keep you, Master Silence; I will not use many

words with you :—Fare you well, gentlemen both : I thank you : I must a dozen mile to-night.

The text preserves the words of the quarto copies. The first folio, in order to avoid the name of 'God,' changed 'God keep you' to 'farewell.' Pope adds 'farewell' to 'God keep you.' All editors, old and new, so punctuate as to address this 'God keep you' or 'farewell' to Silence, and the succeeding 'farewell' to 'both gentlemen.' Farmer applies the first 'farewell' to Shallow, and leaves Silence with only the general 'farewell' addressed to 'both gentlemen.' I believe the true reading of the passage to be different from either that of the folio, that of Pope, that of Farmer, or that of all the rest ; thus :

These fellows will do well. Master Shallow, God keep you ! Master Silence, I will not use many words with you,—fare you well ! Gentlemen both, I thank you.

If we adopt the all but universal interpretation of the speech, Shallow receives no particular farewell greeting, but Silence does. If we adopt Farmer's interpretation, Silence receives none, but Shallow does. Pope's reading gives one to each, but at the expense of an interpolation. And all the readings give a double farewell either to Shallow, or to Silence, or to both. The interpretation and punctuation which I propose gives one specific farewell to each, a double farewell to neither. Again, the readings alluded to leave it uncertain to whom Falstaff addresses his thanks. The reading which I propose bestows his thanks generally, but expressly, on both. I think my interpretation and punctuation therefore the right one.

Fal. If the young dace be a bait for the old pike, I see no reason, in the law of nature, but I may snap at him. Let time shape, and there an end.

The piscatorial metaphor of Falstaff seems peculiarly natural to one born on the banks of the Avon, where probably the best kind of angling was trolling for pike with dace or gudgeon for bait. But I would interpret and punctuate in a new manner and with a new sense, thus:

I see no reason in the law of nature, but I may snap at him, let time shape; and there an end.

'And there an end' appears to me a conclusion of Falstaff's speculations on his natural right to prey on Shallow. He says: 'If the dace be a bait for the pike, the law of nature gives me the right to make Shallow my bait, if opportunity serve; and that's the beginning and end of the question.' 'Let time shape' hardly calls for 'and there an end.' The quartos, I find since writing, place only a comma after 'at him,' but read 'till time shape.' The first folio gives a new point, the period, which I believe to be wrong, and a new word, 'let,' which is, I believe, right.

ACT IV.

SCENE I.

West. If that rebellion
Came like itself, in base and abject routs,
Led on by bloody youth, guarded with rage,
And countenanc'd by boys, and beggary;
I say, if damned commotion so appear'd,
In his true, native, and most proper shape,
You, reverend father, and these noble lords,
Had not been here.

Warburton proposed 'heady youth' for 'bloody youth.' Johnson is said to have at first suggested 'moody youth,' and

subsequently to have retained 'bloody' as signifying 'sanguine, full of blood and the passions which blood is supposed 'to nourish.' Mr. Lettsom, in his note on S. Walker, still approves Warburton's change. 'Bloody' is, I think, unobjectionable, in the same sense in which it is used in King John :

'To break into the bloody house of life :'

and such an employment of it here is further illustrated and justified by the last quotation in this note.

Pope for 'guarded with rage' substituted 'goaded with rage.' Steevens and Malone approve 'guarded with rage' in the sense of 'faced, turned up with rage, rebellion being 'regarded by the poet as a garment or banner.' Taking this view of it, I have thought of 'guarded with rags,' which has in fact, also been proposed by Collier's 'Corrector.' But on reflection such a metaphor is, it seems to me, too obscure for acceptance without some actual mention of 'banner' or 'garment' to introduce it. Neither is it probable that Shakespeare should call attention so often as three times to the 'beggary' nature of rebellion. I believe that the true reading is :

Led on by bloody youth, *guided* with rage.

What could be a more forcible addition to the description of a tumultuous rebellion, led by youth—the most unfit of leaders—and countenanced by boys and beggary—the most worthless of supporters—than that it was *guided* by rage, the blindest and therefore most dangerous of guides? In this play we have a similar idea occurring again :

'For when his headlong riot hath no curb,

'When rage and hot blood are his counsellors.'

Act iv. sc. 4.

West. You, lord archbishop,—
Whose see is by a civil peace maintain'd ;
Whose beard the silver hand of peace hath touch'd ;

Whose learning and good letters peace hath tutor'd ;
Whose white investments figure innocence,
The dove and very blessed spirit of peace.

['Whose see is by a civil peace maintained.'] As the king's peace guarded the realm, so the bishop's peace pervaded and protected his diocese.

['Whose beard the silver hand of peace hath touched.'] I suspect at least one error here. The archbishop's beard had been transformed in part from 'sable' to 'silver.' Now the instrument of transformation is commonly a wand ; it is also the badge of peaceful authority. If the word 'peace' is here correctly read, should not the line run :

Whose beard the silver *wand* of peace hath touched ?

But again, how had peace touched the archbishop's beard ? Would not war long continued have the same effect ? Possibly we should read by a further change :

Whose beard the silver *wand* of *age* hath touched.

So in Henry VI. pt. ii. (act v. sc. 2), 'the silver livery of age ;' and this 'age' here is naturally contrasted with 'bloody,' 'youth' and 'boys.' The frequent repetition of the word 'peace' in this speech, and the similarity of the last three letters of both words, 'pe-ace' and 'age,' would favour the mistake. Further, as 'innocence' is introduced in addition to 'peace' in the fifth line, so might 'age' in this, being not less naturally a cause of, and influence for, 'peace.' But on the whole I think 'peace' right. The wand of peace is silver ; the life of the archbishop had hitherto been passed in peace ; and therefore the change of the archbishop's beard into silver is attributed to it, without reference to any necessary relations of peace as such to this transformation.

West. Wherefore do you so ill translate yourself,
Out of the speech of peace, that bears such grace,
Into the harsh and boist'rous tongue of war ?

Turning your books to graves, your ink to blood,
Your pens to lances; and your tongue divine
To a loud trumpet, and a point of war?

‘Graves’ is the reading of the quartos and first folio. Warburton proposed to substitute ‘glaives,’ and Hanmer, according to Johnson, adopted it. Steevens offers ‘greaves,’ the material being the same as that of ‘boots,’ which he seems to consider as identical with ‘greaves.’ On reading the passage first, I also thought of ‘greaves,’ but became better satisfied with ‘gloves.’ As the book is an arm for the scholar’s hand, so is the glove an arm for the soldier’s hand. ‘Glove’ is synonymous with ‘gauntlet:’

‘Hence, therefore, thou nice crutch,
‘A scaly gauntlet now, with joints of steel,
‘Must glove this hand.’—Act i. sc. i.

Since therefore the warrior’s glove evidently filled the poet’s mind as an emblem of the metamorphosis of the peaceful man into the warrior; as the ‘book’ and the ‘glove’ are used by the same limb; and as the corruption of ‘glove’ into ‘grave’ involves no addition to the number of letters, and is other-
~~Le~~ natural, I prefer to read the lines:

Turning your books to *gloves*, your ink to blood,
Your pens to lances.

Arch. Wherefore do I this?—so the question stands.

Briefly to this end:—We are all diseased;
And, with our surfeiting, and wanton hours,
Have brought ourselves into a burning fever,
And we must bleed for it: of which disease
Our late king, Richard, being infected, died.
But, my most noble lord of Westmoreland,
I take not on me here as a physician;

Nor do I, as an enemy to peace,
Troop in the throngs of military men :
But, rather, show awhile like fearful war,
To diet rank minds, sick of happiness ;
And purge the obstructions, which begin to stop
Our very veins of life.

The line,

‘I take not on me here as a physician,’

although so given in all the copies and subsequent editions, is inconsistent with the last three verses of the passage, in which the archbishop clearly describes himself as acting with a view, and by the means of a scientific medicine, to preserve a sick person's life. I would read either :

I take *but* on me here as a physician,

or :

I take *it* on me here as a physician.

That is, ‘I am only acting in this place and manner in the ‘character of a physician.’ Of both these forms of expression we have numerous examples in Shakespeare, as in *Measure for Measure* : ‘If you will take it on you to assist ‘him, it shall redeem you from your gyves’ (act iv. sc. 2). Holinshed, too, shows a grammatical combination precisely similar : ‘A shoemaker presumed, through a number of ‘voices that were ready to favour him, to take upon him ‘as mayor.’—A.D. 1382. The words ‘nor do I’ apparently favoured the misconception that ‘not’ preceded them. But the line is the hinge, as it were, on which the whole speech turns, and a misreading of a negative for an emphatic affirmative produces self-contradiction in the address as a whole.

Arch. We see which way the stream of time doth
run,
And are enforc'd from our most quiet sphere
By the rough torrent of occasion.

The folios give 'most quiet there.' The quartos do not contain the line. Hanmer and Warburton are said to have suggested and printed 'most quiet sphere.' The context indicated to me that the right reading is certainly—

And are enforc'd from our most quiet *shore*,

before I perceived that an anonymous correspondent of the Cambridge editors had suggested, as alternatives of equal eligibility, 'tether' and 'shore.' 'Tether' is ingeniously suggested; but Shakespeare ~~uses~~ the word only once elsewhere, and then in its proper meaning as the line of attachment for a grazing animal. I know no authority for 'tether' as a line of attachment for a ship or boat to the land, in the sixteenth and seventeenth centuries. Besides, the tether could not with perfect propriety be designated as 'quiet.' I adhere to 'shore,' therefore, in preference to 'tether,' to 'chair' proposed by Theobald, and to 'haven' or 'rest' alternatively suggested by Keightley.

Arch. The dangers of the days but newly gone,
(Whose memory is written on the earth
With yet-appearing blood,) and the examples
Of every minute's instance, (present now,)
Have put us in these ill-beseeming arms.

Malone apologises for the tautology of 'examples' and 'instance' as one of Shakespeare's pleonasm. He suggests, however, 'instants' as the minute divisions of a minute. Steevens considers 'every minute's instance' to be equivalent with 'which every minute presses on notice.' But 'examples of every minute's instance' means, I believe, examples of which every minute brings us the account. So above:

'I have received
'A certain instance that Glendower is dead.'

Shakespeare is exuberant, as are men of genius; he is not pleonastic, as men of genius are not.

The last line I would read, in accordance with all the old copies, both quartos and folios:

Hath put us in these ill-beseeming arms.

West. What peer hath been suborn'd to grate on
you?

That you should seal this lawless bloody book
Of forged rebellion with a seal divine,
And consecrate commotion's bitter edge?

The last line does not appear in either of the photographic reprints of the two quartos of 1600 or in the first folio. According to Theobald's copy of the quarto the verse runs:

'And consecrate commotion's civil edge,'

which he altered to 'civil page;' but which surely should have been amended, if at all, thus:

And consecrate commotion's *evil page*.

The words 'evil page' well sustain the metaphor of 'lawless book.'

POSTSCRIPT, 1878.—I learn from the Cambridge Edition that the fourth line does not appear in any folio.

Arch. My brother general, the commonwealth,
To brother born an household cruelty,
I make my quarrel in particular.

These three lines are explained by Warburton so unsatisfactorily as to merit little notice. Johnson considers that 'brother general' is a corruption of 'quarrel general' as opposed to 'quarrel in particular,' the one meaning 'public ground of offence,' the other 'private ground of offence.' Monk Mason regards 'brother general' as 'my colleague in the command' (Earl Mowbray); but this is open to two

objections. First, 'my brother general' has no verb agreeing with it, for 'make' suits only the first person 'I'; secondly, it leaves 'brother born' without distinctive force. It appears to me that the poet was certainly contrasting 'brother general' with 'brother born,' and also that he was contrasting 'quarrel in particular' with something. A proper version of the passage, therefore, would show both these contrasts, whereas Johnson by his change sacrifices the first to the last, while Monk Mason weakens the first without preserving the last. The three lines as they stand are just susceptible of interpretation thus: 'The cause of my public brother, the commonwealth, which in the case of a brother born would be a household cruelty in itself, I make my private and personal quarrel.' Or, 'I have two causes of my personal quarrel—one the cause of my public brother, the commonwealth, the other the cruelty shown to my natural brother.' Still, I think the text as it stands is either defective or redundant.

Under the first point of view I suggest as possible that a verse has been lost, which if preserved would have exhibited the whole passage something in this way :

My brother general the commonwealth
I make my quarrel in the general :
 To brother born a household cruelty
 I make my quarrel in particular.

This restoration at least satisfies two conditions—it would supply what is wanting to give the poet's full meaning, and it would supply it by a line such as might, I think, have tempted a transcriber to omit it, for with the exception of one word it is reiterated in the fourth verse word for word.

Under the second point of view I would exclude altogether as an interpolation

'To brother born a household cruelty,'

and would interpret the two remaining lines either thus :
 'My brother general Lord Westmoreland, I make the state

‘of the commonwealth my private quarrel;’ or thus: ‘I make
‘the state of the commonwealth, which is in a general sense
‘my brother, my private quarrel.’ In Julius Cæsar we read:

‘I have no personal cause to spurn at him
‘But for the general;’

in which passage ‘personal cause to spurn’ answers to
‘quarrel in particular,’ and ‘for the general’ answers to ‘my
‘brother general the commonwealth.’ The line thus rejected
is not found in two of the quartos of 1600, nor in the first
folio. The weight of external evidence, therefore, points to
the exclusion of the second verse; while the answer of West-
moreland,

‘There is no need of any such redress,
‘Or if there were it not belongs to you,’

eliciting ‘Why not to him in part and to us all?’ offers strong
internal evidence that no such private grievance as the second
line describes had been alleged. I should prefer, therefore,
to omit it altogether. In estimating the phrase ‘my brother
‘general the commonwealth,’ we naturally call to mind the
famous sentence of Cicero, ‘Chari parentes, chari liberi, pro-
‘pinqui, familiares; sed omnes omnium charitates patria una
‘complexa est.’—De Officiis, i. 17.

West. Were you not restor’d
To all the Duke of Norfolk’s seignories,
Your noble and right-well-remember’d father’s?

Mow. What thing, in honour, had my father lost,
That need to be reviv’d, and breath’d in me?

‘Need’ in the last line seems to me wrong both in tense
and number. Surely the lines were written, either:

What thing in honour had my father lost,
That *needed* be reviv’d, and breath’d in me?

Or by a simple transposition :

What thing in honour *that* my father lost,
Had need to be reviv'd, and breath'd in me ?

The first conveys the better meaning.

Mow. The king, that lov'd him, as the state stood
then,
Was, force perforce, compell'd to banish him :
And then, when Harry Bolingbroke, and he,—
Being mounted, and both roused in their seats,
Their neighing coursers daring of the spur,
Their armed staves in charge, their beavers down,
Their eyes of fire sparkling through sights of steel,
And the loud trumpet blowing them together ;
Then, then, when there was nothing could have staid
My father from the breast of Bolingbroke,
O, when the king did throw his warder down,
His own life hung upon the staff he threw.

This magnificent passage, which enshrines within the walls of a parenthesis the soul of combative chivalry, and has left little but its outward trappings for posterity to describe, has been needlessly altered, I think, and so faultily punctuated in all the editions which I have seen, as to show that its construction has been misunderstood. It does not appear in the quartos.

The first folio gave :

'And then that Harry Bolingbroke and he.'

Pope altered 'and then that' into 'and then when.' But both mean the same thing, 'then that' being in effect 'then when.' Shakespeare in particular exchanges 'that' and 'when,' not only using 'that' where 'when' would be, according to our present habits of writing, somewhat more regular,

but also employing 'when' where 'that' would be natural, as below :

'Tis seldom when the bee doth leave her comb
'In the dead carrion.'

for 'tis seldom that the bee,' &c. I think, therefore, the change unnecessary, and that 'that,' now universally banished, should be restored to the text.

Further, all the editors punctuate thus :

'And then, when Harry Bolingbroke and he.

'Harry Bolingbroke' is so made to depend on 'when,' with two consequences ; first a date is assigned to an action which is never affirmed to have taken place, for there never occurs any verb to the composite subject 'Harry Bolingbroke and he ;' secondly the sentence remains unfinished. This has led to further tampering ; for Dyce, I perceive, has adopted Capell's conjectural alteration of the last line but one,

• 'O when the king did throw his warder down,'
to
'O then the king did throw his warder down.'

The passage should be otherwise understood and punctuated. In the words of the first folio :

'And then that Harry Bolingbroke and he
'Being mounted, &c. &c. &c.
'Then, then when there was nothing could have stayed,'

both the opening 'and then that' and the following 'then, 'then, when' give a date to the same fact, told in the line which precedes both :

'Was, force perforce, compelled to banish him.'

The passage says in effect : 'The king was compelled to 'banish him perforce, and compelled too at the moment 'when nothing could have saved his adversary Bolingbroke 'from his vengeance.' A parenthesis consisting of nouns and participles absolute commences at 'Harry Bolingbroke,' and

as this parenthesis is a long one, the poet after its close recalls by repetition the words and ideas which had been temporarily abandoned to commence it. Capell, failing to perceive all this, in order to fix a fact and an action on the first 'then when' and the last 'then then when,' changed the 'O when' following both in the last line but one, into a fourth 'then,' and so connected all the 'thens' into so many references giving a date to 'the king did throw his warder down.' This change was consistent with the universal punctuation, and, as it would appear, interpretation of the passage. But both of these are, I believe, wrong; and the reading of the first folio, as distinct from its punctuation, may be altogether preserved. The whole passage, as I understand it, should be printed and pointed thus:

The king that loved him, as the state stood then,
 Was force perforce compelled to banish him,
 And then *that*,—(Harry Bolingbroke and he
 Being mounted, and both roused in their seats,
 Their neighing coursers daring of the spur,
 Their armed staves in charge, their beavers down,
 Their eyes of fire flashing through sights of steel,
 And the loud trumpet blowing them together),
 Then—then when there was nothing could have stayed
 My father from the breast of Bolingbroke!
 Oh, when the king did throw his warder down,
 His own life hung upon the staff he threw!

The sentence ends absolutely at 'breast of Bolingbroke.' A new sentence, containing a brief but mournful reflection on the consequences of the action just described, commences at 'O when,' &c.

POSTSCRIPT, 1876.—Staunton, I find, connecting this 'oh when' with the preceding lines, changes it, as did Capell, into 'Oh then,' at the same time altering, as Capell did not, the preceding 'and then' into 'oh when.' Rowe had already changed, it is said by the Cambridge editors, the same 'and then' into 'And when' with a similar purpose.

West. But, if your father had been victor there,
 He ne'er had borne it out of Coventry;
 For all the country, in a general voice,
 Cried hate upon him; and all their prayers, and love,
 Were set on Hereford, whom they doted on,
 And bless'd, and grac'd indeed, more than the king.

The two first lines are awkward, for in the phrase 'borne it' the word 'it' has in strictness no antecedent to which it can refer. Possibly we should read:

But if your father had *won victory* there,
 He ne'er had borne it out of Coventry.

But it may well be that 'it,' by a peculiar idiomatic force of the phrase 'borne it,' needs no antecedent. In *Troilus and Cressida* we have, 'A paltry, insolent fellow, 'can he not be sociable? I'll let his humours blood. An 'all men were of my mind he should not bear it so. He 'should eat swords first' (act ii. sc. 3). 'He ne'er had borne 'it,' then, may mean, 'he would not have carried his triumphant bearing out of Coventry.'

I would read 'cried hate on him.' The two oldest folios read,

'And bless'd, and graced, and did more than the king.'

Dr. Thirlby altered 'and did' to 'indeed,' *if* correctly, yet, according to the punctuations of all subsequent editors, without a correct understanding of 'indeed.' The line should be printed:

And bless'd and grac'd,—indeed more than the king.'

But 'indeed' is universally connected with 'blessed' and 'graced,' and disconnected from 'more than the king.' I am not sure, however, that the old reading 'and did' is not the right one, meaning, 'and did grace, and did bless, more than 'they did grace and bless the king.' As we have in these plays the expression 'and shall' without a repetition of the verb to which it applies, if already expressed, so perhaps

Shakespeare used 'and did' in the same way. The true reading of King John which I have proposed at page 53, is :

'We shall see and know our friends in heaven ;
'If that be so, I shall my son again.'—Act iii. sc. 2.

West. Here come I from our princely general,
To know your griefs ; to tell you from his grace,
That he will give you audience : and wherein
It shall appear that your demands are just,
You shall enjoy them ; everything set off
That might so much as think you enemies.

The two last lines can hardly be right. Hanmer reads 'mark you enemies.' Capell, far more ingeniously and probably, 'hint you enemies.' But other changes are possible. First we might read, with an ellipse not rare,

Everything set off,
He might so much as think you enemies.

Again, the error may lie in 'thing,' not in 'think ;' and perhaps we should read :

You shall enjoy them ; every *thought* set off,
That might so much as think you enemies.

'Thing' and 'think' are so alike as to suggest that the one attracted the other into the text ; and 'thought' so would be displaced by 'thing.' Shakespeare elsewhere jingles the noun and the verb, as in Richard II. :

'Although on thinking, on no thought I think.'

Arch. Then take, my lord of Westmoreland, this
schedule ;
For this contains our general grievances :—
Each several article herein redress'd ;

All members of our cause, both here and hence,
 That are insinew'd to this action,
 Acquitted by a true substantial form ;
 And present execution of our wills
 To us, and to our purposes, consign'd ;
 We come within our awful banks again,
 And knit our powers to the arm of peace.

The quartos read 'to us and our purposes confined.' It appears to me clear from the general rhythm of the verses that

'To us and our purposes confined'

is connected not only immediately, but exclusively, with

'And present execution of our wills,'

whether we retain 'confined,' which is the reading of the old copies, or adopt either of the amendments 'consigned' and 'confirmed,' which have been proposed as its substitutes. But if so, the phrase 'to our purposes' seems to me verging on nonsense, for how can 'the execution of wills' be 'confirmed,' or 'consigned,' or 'confined' to 'purposes' which are identical with 'wills'? 'The purposes of us' is intelligible, the purposes of 'our wills' appears to me rather too much like jargon. We need somewhat in the place of 'our purposes,' which is co-ordinate with 'us' in the fact and character of having 'wills.' Hanmer, probably to escape this difficulty, proposed to read 'properties confirmed,' which Warburton partly accepts in reading 'properties confined.' I am not satisfied ; I incline to read the lines :

All members of our cause both here and hence,
 That are insinewed to this action,
 Acquitted by a true substantial form ;
 And present execution of our wills
 To us *and our partners* confirmed ;
 We come within our awful banks again,
 And knit our powers to the arm of peace.

'Partners' might easily be misread into 'purposes.' It is susceptible of a trisyllabic pronunciation according to the laws of Shakespeare's prosody, while 'us and our partners' ranges in an even line with 'all members of our cause,' and declares whose wills are to be presently executed. 'Partners' and 'purposes' have the same number of letters. There is no 'to' before 'purposes' in the quartos, but 'our' may be pronounced in two syllables. 'Partners' is a word which Shakespeare often applies to 'joined and leagued chieftains 'in a battle-field.' Macbeth, for instance, speaks of Banquo as 'my partner.' 'Partisans,' which seems in the character, although not in the number, of letters to approach more closely to 'purposes,' always signifies the weapons of that name in Shakespeare, and therefore is inadmissible. But possibly the line should be

To us and our *partakers* so confirmed.

A 'partaker' is, in the literary language of the sixteenth century, an 'associate,' 'follower,' 'partisan,' or 'accomplice,' according to circumstances. Johnson gives to the word this as one specific sense of it, in his Dictionary. In Holinshed, too, it occurs with such a meaning: 'Shortly after there arose no small adoo in the citie of London about the election of their mayor; for such as favoured the late mayor, 'John de Northampton, stood against Sir Nicholas Brambre, 'Knight, that was chosen to succeed, &c., insomuch that a 'shoomaker, who was one of John de Northampton's "partakers," presumed, through a number of voices that were 'ready to favour him, to take upon him as mayor.'—A.D. 1383.

'So confirmed' would mean 'confirmed by a true substantial form.' 'Partakers so' might be misread into 'purposes.'

Arch. No, no, my lord; note this,—the king is
weary
Of dainty and such picking grievances.

Johnson thinks that the second line is corrupted, and that we should read :

‘Of picking out such dainty grievances.’

Steevens, however, points out that ‘picking’ means ‘piddling,’ ‘insignificant.’ I think that ‘picking’ is certainly an epithet of ‘grievances.’ But the line is susceptible of amendment thus :

The king is weary
And dainty of such picking grievances.

‘Dainty of’ is an expression elsewhere to be found in Shakespeare, as in *Macbeth*, act ii. sc. 3 :

‘Let us not be dainty of leave-taking,’

where ‘dainty of leave-taking’ is ‘fastidious as to the kind of ‘leave which we take.’ So again *Romeo and Juliet* (act i. sc. 5) :

‘Which of you all

‘Will now deny to dance? She that makes dainty.’

That is, she that is too fastidious to dance.

As this amendment consists simply in the change of place between ‘of’ and ‘and,’ I incline to give it the preference over the text as it stands. The changed reading will mean : ‘The king is grown weary and fastidious in listening to and ‘thinking of grievances which are unsubstantial.’

POSTSCRIPT, 1876.—Mr. Keightley, I find from the Cambridge Edition, proposes

‘Of such dainty and picking grievances.’

I prefer my own suggestion.

Arch. For he hath found,—to end one doubt by death,

Revives two greater in the heirs of life.

And therefore will he wipe his tables clean ;

And keep no tell-tale to his memory,

That may repeat and history his loss
To new remembrance.

Although 'his tables' means the king's tables, yet 'his loss' immediately following does not mean the 'king's loss,' but 'memory's loss.' The suggestion is that the king, who has kept tables to aid his memory by registering, and so repeating to memory, what memory might from time to time lose, in such a manner that memory renewed thereby its act of remembrance, is now to wipe clean these tables.

Arch. For full well he knows,
He cannot so precisely weed this land,
As his misdoubts present occasion :
His foes are so enrooted with his friends,
That, plucking to unfix an enemy,
He doth unfasten so, and shake a friend,
So that this land, like an offensive wife,
That hath enraged him on to offer strokes ;
As he is striking, holds his infant up,
And hangs resolv'd correction in the arm
That was uprear'd to execution.

The three phrases, 'so enrooted,' 'unfasten so,' and 'shake a friend so that,' intimate that we have one 'so' too many. 'So' and 'to,' however, as I have before said, are frequently exchanged by error in the old copies, and 'to' in the oldest copies, the quartos, is the frequent method of spelling 'too.'

Again, the construction of this passage has, I think, been misunderstood. In the phrase commencing the second line, 'that has enraged him on,' the word 'that' has been taken for a relative pronoun, whose antecedent is 'an offensive wife' immediately preceding in the line above. The Cambridge editors therefore print all in one clause without even an intervening comma. 'Him' is at the same time, of course,

referred to the husband of the offensive wife; and through faith in this, Collier's 'Corrector,' after saying 'to whom else 'can it refer?' substitutes for 'him on' 'her man,' amending the line thus:

'That hath enraged her man to offer blows.'

But this leaves 'so that this land' without any grammatical status in the sentence at all. In truth, 'that' before 'hath enraged him on' has its antecedent in 'land,' not in 'wife;' and 'him' has its antecedent not in 'the husband,' expressed or understood, but in the king. The separation of antecedent from relative by an intervening substantive is common in Shakespeare. So in a passage of Richard II., already quoted:

'When the searching eye of heaven is hid

'Beyond the globe which lights the lower world.'

The passage should, I think, run thus:

For full well he knows,
He cannot so precisely weed this land,
As his misdoubts present occasion.
His foes are so enrooted with his friends,
That, plucking to unfix an enemy,
He doth unfasten *too*, and shake, a friend:
So that *his* land,—like an offensive wife,—
That hath enraged him on to offer strokes,
As he is striking holds his infant up,
And hangs resolved correction in the arm,
That was upreared to execution.

'Him' and 'his' refer to the king. Such is the only construction which can give grammatical coherence, I apprehend, to the whole passage. The figure here is mainly and essentially a metaphor, but, as if he doubted the aptitude of his hearers to follow him intelligently, without explanation, throughout, the poet has awkwardly thrown in, almost at its commencement, a simile which was intended to illustrate its nature, but which has, in fact, also to a certain degree marred its

construction and its effect by investing it with a double character of simile and metaphor incongruously combined. This view is supported by the language which immediately follows:

‘Besides, *the king* hath wasted all his rods
 ‘On late offenders, that he now doth lack
 ‘The very instruments of chastisement.’

POSTSCRIPT, 1878.—I discover, while correcting this page for the press, that Mr. Grant White substitutes ‘too’ for ‘so.’

SCENE 2.

P. John. My lord of York, it better shou’d with
 you,

When that your flock, assembled by the bell,
 Encircled you, to hear with reverence
 Your exposition of the holy text,
 Than now to see you here an iron man;
 Cheering a rout of rebels with your drum,
 Turning the word to sword, and life to death.

Both quartos read the last line but two with ‘talking’ after ‘iron man.’ This was altered by the first folio, and has been, I believe, universally printed since that time as the quotation gives the line. But ‘iron’ is often monosyllabic in Shakespeare, and Holinshed says that the archbishop ‘coming forth amongst them *clad in armor, encouraged, exhorted*, and *by all means he could pricked them* forth to take the enterprise in hand.’ I incline, therefore, to restore the old line—

Than now to see you here, an iron man *talking*,

Added to ‘an iron man’ the word ‘talking’ is far from otiose; it throws an element of incongruity into the archbishop’s bearing, which is not ineffective; it supplies an element of unseemly contrast to his former appearance as a preacher; and it is a faithful historical exponent of what he did.

P. John. That man, that sits within a monarch's heart,
And ripens in the sunshine of his favour,
Would he abuse the countenance of the king,
Alack, what mischiefs might be set abroad,
In shadow of such greatness!—With you, lord bishop,
It is even so.

The word 'shadow' in itself, preceded by the imagery of 'sunshine,' tends to produce misinterpretation. 'In shadow of such greatness' does not here mean 'in the shade of such greatness;' for it must be observed that the man here spoken of is described as in the 'sunshine,' not in the 'shadow.' 'Shadow' here means 'image, as distinct from the reality, and so far only a shadow as a shadow both resembles its substance and is not the substance itself. Such is a frequent meaning of 'shadow' in Shakespeare—'a likeness and image of some substance, not being itself the substance.' 'In shadow of such greatness' means, 'in his function of representing such greatness.' But I believe the line to be otherwise slightly wrong. If the clerical character had formed a part of the description, it would have been mentioned here, as elsewhere, not as episcopal, but as 'archiepiscopal,' not as 'lord bishop,' but as 'lord archbishop.' Therefore perhaps we should read, to the advantage of the line in every way:

In shadow of such greatness!—With you, lord,
It is even so.

He has been called in the early part of the speech 'my lord of York.'

P. John. Who hath not heard it spoken,
How deep you were within the books of God?
To us, the speaker in his parliament;
To us, the imagin'd voice of God himself;

The very opener, and intelligencer
Between the grace, the sanctities of heaven,
And our dull workings.

The old copies, both quarto and folio, have 'imagine
'voice.' Pope altered this to 'imagined.' Malone suggested
'image and voice,' the harshness of which determined
Steevens to accept 'imagined.' Besides, this participle is
used by the poet similarly in *Measure for Measure* :

'The body,
'That did supply thee at the garden house
'In her imagin'd person.'—Act v. sc. i.

There may *possibly* be an error in the third line; *possibly* the
poet wrote :

Who hath not heard it spoken,
How deep you were within the books of God ?
To *him*, the speaker in his parliament,
To us the imagin'd voice of God himself,
The very opener and intelligencer
Between the grace, the sanctities of heaven,
And our dull workings.

The last lines explain the two lines which precede them.
The archbishop is in the last lines shown to hold two cha-
racters, arising out of the relation of each of these two parties
to the other—the one as interpreting the grace of heaven as
the voice of heaven to the State, the other as declaring the
dull workings of the human parliament to heaven as the
voice of that parliament. His aspect toward God was that
of Speaker, representing a parliament; his aspect toward
men—that is, to the parliament itself—was that of the voice
of the Heavenly Majesty addressing them. The pronouns in
our copies of Shakespeare are very uncertain; and we have
only two quartos of this play, both issued in the same year..

POSTSCRIPT, 1876.—I find that Rann has adopted '*image and*' of
Malone.

P. John. You have taken up,
Under the counterfeited zeal of God,
The subjects of his substitute, my father.

So all the old copies, except that the folios, as usual, substitute 'heaven' for 'God.' Capell, however, Collier's 'Corrector,' S. Walker, and Dyce in conformity with these, have read,

'Under the counterfeited seal of God.'

This change appears to me unnecessary. Collier, in vindication of his 'Corrector,' refers to another passage, in which the archbishop is mentioned as

Sealing this lawless bloody book
'Of forged rebellion with a seal divine.'

But the two images are different; what is sealed must be sealed with a seal, and 'the taking up' of soldiers is a quite different act from sealing a book—i.e. a legal instrument. 'You have taken up' means 'you have engaged;' so we have in Holinshed: 'This year the king caused a great number of artificers and labourers to be taken up, whom he set in hand to build a chamber in the castle of Windsor, which was called the round table' (A.D. 1343). A 'seal' is not the only object which may be counterfeited; in this play we read 'counterfeit the expression of grief.' There is no impropriety, then, in the expression 'counterfeited zeal.' Nor is the phrase 'zeal of God' improbable. Our translators of the Bible write 'the zeal of thine house' in the same sense. 'Zeal' commonly, too, means 'love.' It might even be urged without too much partisanship that the passage quoted in favour of 'seal' here actually tells against it. A 'seal divine' cannot exactly be identical with a 'counterfeited seal of God.' The one expression attributes genuineness, the other, falsity, to the seal. The old reading 'zeal,' therefore, should, I think, still hold its place.

Arch. The time misorder'd doth, in common sense,
Crowd us, and crush us, to this monstrous form,
To hold our safety up.

Warburton proposed 'common fence' in the signification of 'self-defence.' I doubt not that the amendment is justified in a slightly different sense of these words, although Johnson and all other editors have rejected it. The same error of the press I observed in the following lines of Vaughan the Silurist, and communicated the same alteration to Mr. Grosart, on the publication of the first volume of his edition of that poet :

'All various lusts in cities still
'Are found ; they are the thrones of ill ;
'The dismal sinks where blood is spill'd ;
'Cages with much uncleanness fill'd.
'But rural shades are the sweet sense
'Of piety and innocence.'—*Retirement.*

Here the line should run 'are the sweet *fence*.'

'Doth in common fence crowd us and crush us' may mean either 'in general defence of the common weal' or 'in one fortified position to which we have all thronged.'

Arch. I sent your grace
The parcels and particulars of our grief ;
The which hath been with scorn shov'd from the
Court,
Whereon this Hydra son of war is born :
Whose dangerous eyes may well be charmed asleep,
With grant of our most just and right desires ;
And true obedience, of this madness cured,
Stoop tamely to the foot of majesty.

What is 'this Hydra son of war?' Is it 'this Hydra which is the son of war?' Certainly not ; for 'this Hydra' was

itself war ; nor was the mythological Hydra in point of fact the son of war ; nor was it a son at all, being a female. I doubt not that 'son' is wrong : the word in the quarto is 'sonne ;' but the literal resemblance between 'sonne' and 'forme' is so great that I would confidently amend thus :

I sent your grace

The parcels and particulars of our grief ;

The which hath been with scorn shov'd from the
Court ;

Whereon this Hydra *form* of war is born,

Whose dangerous eyes may well be laid asleep

With grant of our most just and right desires ;

And true obedience, of this madness cured,

Stoop tamely to the foot of majesty.

The word 'form' is most apt in every way. 'This Hydra 'form,' is identical with 'this monstrous form' spoken of four lines above. The fifty-headed monster is the form in which the poet represents this war to be born into the world.

Hast. And though we here fall down,
We have supplies to second our attempt ;
If they miscarry, theirs shall second them ;
And so, success of mischief shall be born ;
And heir from heir shall hold this quarrel up
Whiles England shall have generation.

The fourth line admits of three different constructions : the first—'and in this way a new mischief shall be produced 'as a successor to an old mischief.' The second, 'a successor 'shall arise out of failure and miscarriage.' The third, 'in this 'way a good consequence shall be born of failure and mis-'carriage.' I rather incline to the second construction when my view takes in both what follows and what precedes in the context

All editions which I have seen give the last line but one as it stands in the quotation, and as the folios read it ; but I would here again adhere to the oldest copies, the two quartos :

And heir from heir shall hold *his* quarrel up.

That is, 'each succeeding heir shall maintain the quarrel which was the quarrel of his ancestor.'

West. How far forth do you like these articles ?

P. John. I like them all, and do allow them well :
And swear here by the honour of my blood,
My father's purposes have been mistook ;
And some about him have too lavishly
Wrested his meaning and authority.

'Wrest' here seems simply equivalent to 'enforce,' not 'to enforce wrongfully.' The first meaning is consistent with other instances of the application of this word, where it means 'to hold with a strong hand,' but not therefore 'to hold wrongfully.' The expression 'too lavishly' also indicates this, for it implies that the misuse of the king's meaning and authority consisted wholly in too lavish use and enforcement.

Mow. You wish me health in very happy season ;
For I am, on the sudden, something ill.

Rich. Against ill chances men are ever merry ;
But heaviness foretells the good event.

West. Therefore be merry, coz ; since sudden
sorrow
Serves to say thus,—some good thing comes to-morrow.

S. Walker proposes 'seems to say this.' The least that can be said against this emendation is that it is not needed. But it appears to me a deterioration of the authentic text.

Depression of spirits can hardly *seem* to promise good things, although experience may prove that it actually *serves* to do so.

P. John. The word of peace is render'd ; hark,
how they shout !

I have thought that we should read :

The word of peace is render'd ;—hark !—they shout !

for it is clear that the line, according to our pronunciation, contains a syllable too much, and 'how' might be spared. But the quartos print the words thus :

'The word of peace is rendred hark how they shout.'

'Rendred' is to be pronounced in one syllable, 'rendrd,' just as 'scattred' is in the line :

'The thieves are all scatt'red, and possess'd with fear.'

Arch. A peace is of the nature of a conquest ;
For then both parties nobly are subdued,
And neither party loser.

Surely the last line should run—

And neither party *loses*.

The rule of grammar is thus satisfied, and verb is effectively answered by verb.

P. John. Go, my lord,
And let our army be discharged too.

[Exit WESTMORELAND.]

And, good my lord, so please you, let our trains
March by us ; that we may peruse the men
We should have coped withal.

Arch. Go, good Lord Hastings,
And ere they be dismiss'd, let them march by.
 &c. &c. &c.

Re-enter WESTMORELAND.

P. John. Now, cousin, wherefore stands our army
still?

The third line gives the reading of all the old copies in the words 'our trains.' Although Capell, according to the Cambridge Edition, proposed 'your trains,' yet no modern editor, except Dyce, seems to have adopted it—i.e. neither Collier, Knight, nor the Cambridge editors. 'Your trains,' however, is clearly right. The professed object of Prince John in this proposal regards only the 'marching past' of the opposite army—that is, 'your trains.' Again, the secret object of the prince in this proposal was obviously to ascertain and test the fact that the opposite army had dispersed. With this view his proposal would be only that 'your trains' should march by. Further, that Prince John, at the moment when he had just dismissed Westmoreland with absolute orders to discharge and disperse his army, should propose to his adversary, who was then present, that the same army also should march past is in the highest degree improbable. We ought to read:

And, good my lord, so please you, let your trains
March by us.

An objection has been raised against this change that it is inconsistent with the word 'trains,' which must by the plural form include both armies. But even if 'trains' be not applicable except to the followers of more than one, it must still be remembered that the one whole army of the insurgents consisted in the followers of numerous chiefs, and therefore may be fairly called 'trains.'

Lan. I trust, lords, we shall lie to-night together.

That is, we shall occupy the same house or lodgings to-night. The same expression occurs rather quaintly in Holinshed, who says of Edward Balliol after his expulsion from Scotland, 'After this he went and laie a time with the Lady of Gines, that was his kinswoman' (A.D. 1338).

Mow. Is this proceeding just and honourable?

West. Is your assembly so?

Arch. Will you thus break your faith?

P. John. I pawned thee none:
I promised you redress of grievances
Whereof you did complain.

'Your assembly' means 'your meeting in arms;' so in Holinshed: 'The Earl of Northampton and the Earl of Arundell, with the second battell, were on a wing in good order, &c. The lords and knights of France came not to the assemblie together, for some came after in such hast and evil order that one troubled another' (A.D. 1346).

The second line is defective; may it not have become so through either the prosaic taste of actor or editor, or through the hasty glance of the copyist or printer? Did the first lines not run:

Mow. Is your proceeding just and honourable?

West. Is your assembly *just and honourable*?

SCENE 3.

Fal. What's your name, sir? of what condition are you; and of what place, I pray?

Cole. I am a knight, sir; and my name is—Colevile of the Dale.

Fal. Well, then, Colevile is your name; a knight

is your degree ; and your place, the dale. Colevile may still be your name ; a traitor your degree ; and the dungeon your place,—a place deep enough ; so shall you still be Colevile of the Dale.

Where is the wit or logic of this conclusion ? I am almost persuaded that we ought to read thus : ‘and the dungeon your place, a dale ‘deep enough.’ He may then justly infer ‘So shall you be still Colevile of the dale.’—TYRWHITT.

The sense of ‘dale’ is included in ‘deep ;’ a dale is a deep place ; as dungeon is a deep place ; he that is in a dungeon may be therefore said to be in a dale.—JOHNSON.

Johnson here has not done absolute justice to the text. His explanation of the reasoning throws it into a faulty syllogism, containing an undistributed middle term ; and therefore it still leaves Tyrwhitt master of the field. Tyrwhitt’s reading, ‘a dale deep enough,’ has been adopted by many modern editors—Dyce, for instance, and Rann. I would say, therefore, that this mars the reasoning instead of mending it. In Falstaff’s reasoning, the major premiss—that is ‘all places ‘deep enough are dales’—is understood without being expressed ; the minor premiss, ‘a dungeon is a place deep ‘enough,’ is expressed. ‘From the two combined follows logically and strictly the conclusion, ‘You being in a dungeon ‘and of a dungeon, are in a dale and of a dale.’ Tyrwhitt’s reading cuts out the minor premiss, and substitutes for it another proposition, which begs the question—that is, ‘a ‘dungeon is a dale,’ with the superfluous addition that it is ‘a ‘dale deep enough.’ Thus is a conclusion drawn absolutely without premisses ; because the fact of a dungeon being a deep place, the minor premiss, is omitted, and the major, that ‘deep places are dales,’ is also omitted, so that both syllogism and enthymem are destroyed. The old reading is undoubtedly right. Collier’s ‘Corrector’ has been more trenchant than Tyrwhitt, and has altered both instances of the word ‘place’ into ‘dale ;’ thereby demolishing not only the premisses of the reasoning, but its conclusion, that Colevile’s place was still a ‘dale.’ It appears from this and other passages that the acute and ratiocinative intellect of Falstaff

took pleasure in logical exercises. 'I deny your major,' he said in his last repartee to the Prince of Wales.

Cole. Are not you Sir John Falstaff?

Fal. As good a man as he, sir, whoe'er I am. Do ye yield, sir? or shall I sweat for you? If I do sweat, they are the drops of thy lovers, and they weep for thy death.

That Shakespeare should have written 'If I do sweat, 'they are the drops of thy lovers' is to my judgment most improbable; for that he should have written 'they' without any antecedent noun to which it can refer is hardly credible: nor can I think that the expression 'the drops of thy lovers' is in his style. The passage has suffered loss, and Shakespeare, I believe, wrote at the least so much as this:

If I do sweat *drops*, they are the *eye-drops* of thy lovers, and they weep for thy death.

We have in Henry V.:

'Whiles a more frosty people
'Sweat drops of gallant youth on our rich fields.'

Act ii. sc. 5.

So again in Henry VI. pt. i.:

'And whiles the honourable captain there
'Drops bloody sweat from his war-wearied limbs.'

Act iv. sc. 4.

Again, 'eye-drops' is an expression used for 'tears' in this very play, and in a passage, too, printed in the quarto copy thus:

'Tyranny, which never quaf't b^l bloud,
'Would by beholding him have washt his knife,
'With gentle eie drops.'

That 'the eie drops' of the author became by a slight inadvertency 'the drops' in printing is to me almost manifest.

POSTSCRIPT, 1876.—It so happens that the fifteen-volumed variorum edition of Reed—high in repute for correctness—omits in this very passage ‘the’ before ‘drops’ by some accident.

Cole. I think, you are Sir John Falstaff; and, in that thought, yield me.

Fal. I have a whole school of tongues in this belly of mine; and not a tongue of them all speaks any other word but my name. An I had but a belly of any indifferency, I were simply the most active fellow in Europe: my womb, my womb, my womb undoes me.—Here comes our general.

The metaphor ‘a school of tongues’ is not absolutely unintelligible; for as a school is an aggregation of many scholars, so ‘a school of tongues’ may, without excessive violence, be said of many tongues collected into one place. I do not suppose that such an expression would refer *directly* to the languages taught in one school, particularly in Shakespeare’s age, when Latin alone was commonly taught in schools. Still, the metaphor is rather indirect and harsh. I believe that the right reading is ‘a shoal of tongues.’ So we have ‘a shoal of rooks,’ ‘a shoal of shepherds,’ ‘many shoaling ‘thither,’ all in writers of the sixteenth century. The words ‘belly’ and ‘womb’ receive illustration, and the allusion to them is justified, by the substitution of ‘shoal’ for ‘school.’ What had ‘belly’ and ‘womb’ to do with a ‘school’? But both have an immediate and manifest relation to ‘shoal’ applied to young fish.

POSTSCRIPT, 1876.—This emendation renders S. Walker’s supposition ‘that Falstaff’s ejaculation “my womb, my womb, my womb undoes me,” must be a quotation from some play of the King Cambyzes stamp,’ all the less necessary.

Fal. I have speeded hither with the very extremest inch of possibility.

Surely this should be—

I have speeded hither *within* the very extremest inch of possibility.

The idea is that of possibility represented through space, as we still say 'the limits of possibility.' Falstaff had all but exceeded the limits of possibility in his performance.

POSTSCRIPT, 1876.—An anonymous correspondent of the Cambridge editors has made the suggestion, as I find, *within* the extremest *edge* of possibility; but plausible as it seems, this does not convey Shakespeare's idea. It would be nothing to say that Falstaff had acted within the limits of possibility, unless it were added how closely he approached those limits, and 'within the extremest edge of possibility' would say no more than this actually, and constructively would say more than this ill; while 'within the extremest inch of possibility' is both largely and legitimately expressive.

Fal. But what of that? he saw me, and yielded? that I may justly say with the hook-nosed fellow of Rome,—I came, saw, and overcame.

The quartos read 'the hook-nosed fellow of Rome their Cosin.' I have followed the folio. The modern editors read, but without authority, 'the hook-nosed fellow of Rome, there, Cæsar.'—STEEVENS.

The quartos, *in fact*, read 'their there cousin.' This seems to have puzzled the editors of the first folio, who accordingly omitted it, and were followed by the other folios and all subsequent editors. There must be some great corruption in the quartos. 'Thrice consul' (ter consul) was amongst Roman authors a common title, designating men who had so often attained that honour. So we have: 'As for him, a man, who had been thrice Consul of Rome.'—Holland's Plinie, sixteenth book, ch. 40. So again: 'Licinius Mutianus, thrice consul.'—Twelfth book, ch. 1. I suggest, therefore, as the genuine reading of this passage:

I may justly say with the hook-nosed fellow of Rome
thrice there consul.

Or *possibly* the right reading may be :

That I may justly say, with the hook-nosed fellow of Rome, *their true consul*,—I came, saw, and overcame.

The celebrated 'Veni, vidi, vici,' is referred in various ways by different historians to the occasion of Julius Cæsar's victory over Pharnaces in Asia Minor, after the campaign in Egypt which followed Pompey's death. But it is not impossible that Shakespeare may have designated the conqueror by reference to popular description of him at an earlier period in his career, when he was the colleague of Bibulus in the consulship. Two famous historians thus commemorate with a slight difference the popular style of the Roman hero. 'From that time he carried on the whole government of the Republic at his good pleasure, so that some wags, when they signed their names as witnesses, did not date the instrument in the consulship of Cæsar and Bibulus, but in the consulship of Julius and Cæsar.'—Suetonius, 'De Jul. Cæsar.' cap. 20. 'They spoke of, and described in writing, Cæsar as two persons, affirming that Caius Cæsar and Julius Cæsar were consuls.'—Dio Cassius.

Fal. I, in the clear sky of fame, o'ershine you as much as the full moon doth the cinders of the element, which show like pins' heads to her.

It is well known that 'the element' in Shakespeare is sometimes but another name for 'the sky.' This old signification is still retained by the folk of South Pembrokeshire. A peasant recently said to me : 'I thought this morning that we should have rain, for I saw, as we came along, a weather-gall in the element.' A 'weather-gall'—which I suspect to be a Pembrokeshire form of weather-call, for the peasantry there call 'crabs' 'grabs'—he explained to be a kind of rainbow.

Fal. There's never any of these demure boys come to any proof: for thin drink doth so overcool their blood, and making many fish-meals, that they fall into a kind of male green-sickness; and then, when they marry, they get wenches: they are generally fools and cowards.

'To any proof'] i.e. any confirmed state of manhood. The allusion is to armour hardened till it abides a certain trial. So in King Richard II.: 'Add proof unto my armour with thy prayers.'—STEEVENS.

I doubt the truth of Steevens' explanation and derivation of this expression, 'come to any proof.' This means, 'attain to that state which proves it to satisfy expectation.' Holinshed writes: 'And in the beginning of December came such a vehement frost, continuing the space of twelve weeks, that it destroyed up all the seed almost that was sown, by reason whereof small store of winter corne came to proof in the summer following' (A.D. 1339). The metaphor, then, expressed in the very language of Holinshed, seems more likely to be derived from the maturing of the earth's fruits.

Fal. A good sherris-sack hath a twofold operation in it. It ascends me into the brain; dries me there all the foolish, and dull, and crudy vapours which environ it: makes it apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes; which delivered o'er to the voice, (the tongue), which is the birth, becomes excellent wit.

This sentence is faulty. We have a very awkward, obscure group of words indeed in 'which delivered o'er to the voice (the tongue), which is the birth,' and also an apparent anomaly in 'becomes,' the singular verb under government by 'which,' a plural relative. I know not why all critics and editors pass it all over in silence, with the exception of Hanmer, who laudably attempted to amend the passage by

reading 'in the tongue' for 'the tongue,' and 'become' for 'becomes.' Several alterations have occurred to me; but the right reading I believe confidently to be by a very slight change:

Makes it apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes, which delivered over to the voice, the tongue which is the *breath* becomes excellent wit.

That is, 'makes it full of nimble, fiery, and delectable images, 'on the delivery of which over to the voice, the language, 'which is the breath, becomes excellent wit.' 'Tongue' has this sense above in 'and gave the tongue an helpful ornament'—i.e. 'and gave to the language the assistance of an 'ornament.' 'Breath,' too, has the same sense above in—

'What is my sentence then but speechless death

'Which robs my tongue from breathing native breath?'

Were a slight transposition admissible, the passage would perhaps become more intelligible to modern apprehension thus: 'which delivered over to the *tongue*, the *voice*, which is the *breath*, becomes excellent wit;' but not, I think, so genuine.

Fal. Let them go. I'll through Gloucestershire; and there will I visit Master Robert Shallow, esquire: I have him already tempering between my finger and my thumb, and shortly will I seal with him. Come away.

There seems to be an equivocation intended in the meaning of 'seal with him.' Shallow is considered, first as the wax with which the legal instrument is sealed, and then perhaps as the party with whom the agreement is made.

SCENE 4.

K. Hen. And every thing lies level to our wish :
Only, we want a little personal strength ;
And pause us, till these rebels, now afoot,
Come underneath the yoke of government.

Shakespeare does not elsewhere deviate from the general usage either by making 'pause' a transitive verb, or by using it reflexively as an active verb. On the other hand a mistake in reading the line was most easy. I would therefore print it :

And pause *until* these rebels now afoot
Come underneath the yoke of government.

• *K. Hen.* For he is gracious, if he be observ'd ;
He hath a tear for pity, and a hand
Open as day for melting charity :
Yet notwithstanding, being incens'd he's flint ;
As humorous as winter, and as sudden
As flaws congealed in the spring of day.

'Yet notwithstanding, being incensed, he's flint.' There are two qualities of flint which attract metaphorical application to human temper by Shakespeare. The first is its hardness, and under this character it is very commonly spoken of as an exponent of disposition. Thus we have in Henry VI. pt. ii. act i. sc. 4 : 'Obdurate, flinty, rough, remorseless,' and 'a flinty heart.' Timon of Athens, again, disclaims 'flinty mankind' (act iv. sc. 3), and we hear of a 'heart' being 'flint' again in Richard III. (act i. sc. 3), and in Titus Andronicus a heart is said to be 'compact of flint,' and so in the Merchant of Venice the poet mentions 'brassy bosoms and rough hearts of flint.' But flint has the supposed quality also of containing fire and although when

metaphorically applied by itself, without explanation, it is very rarely employed to designate the hot and angry passions of the human disposition, yet in this case it is so. 'Being incensed, he's flint' does not mean, I believe, 'being incensed, he is as hard and unyielding as flint:' it means, 'if anything be done to provoke him, he breaks out in angry and transient sparks like a flint.'

Johnson interprets 'humorous' as 'changeable,' quoting Dryden's application of the same word to 'wind.' Steevens confirms this interpretation by passages from Ben Jonson and others. Malone considers that the word is used equivocally, the 'humorousness' of the prince being 'changefulness,' that of 'winter' being 'moistness.' It is clear indeed to me that Johnson and Steevens are both wrong, but so in a less degree is Malone. In this passage of Shakespeare mere changefulness and caprice are not indicated as qualities either of the prince, who is compared, or of 'winter,' to which he is likened. 'As humorous as winter' is a continuation of the description of him, 'being incensed, he's flint.' Again, 'winter' is not eminently changeable and capricious. Shakespeare uses 'humorous' sometimes in the sense of unkindly and malevolent. So of the devil, Henry IV. pt. i. act iii. sc. 1 :

'Now I perceive the devil understands Welsh,
'And 'tis no marvel he's so humorous.'

Again, in *As You Like It*, act i. sc. 2 :

'Such is now the duke's condition
'That he misconstrues all that you have done ;
'The duke is humorous—what he is indeed
'More suits you to conceive than me to speak of.'

What the duke's humour was is elsewhere distinctly described by his daughter, as

'My father's rough and envious disposition.'

'Humorous as winter,' therefore, means 'unkindly, rough, and stormy as winter.'

POSTSCRIPT, 1876.—Zach. Jackson suggests 'tumorous.' This few will be found to accept.

‘As flaws congealed in the spring of day.’

‘Congealed in the spring of day.’] Alluding to the opinion of some philosophers, that the vapours being congealed in the air by cold, (which is most intense towards the morning) and being afterwards rarefied and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called ‘flaws.’—WARBURTON.

A more precise account of this philosophy of ‘flaws,’ with quotations or references, would have been satisfactory. Mr. Edwards describes a ‘flaw’ as a blade of ice seen on edges of water in winter mornings, and Dyce has heard ‘flaw’ similarly applied. No instance of this meaning of ‘flaw’ in literary composition is given. ‘Flaw’ might bear here its usual sense of ‘a sudden gust of air’ if ‘congealed’ could be considered to express rather the temperature than the form of ice. And this would be countenanced by a line in Propertius, of which Shakespeare’s description might pass for a translation :

• ‘Me mediæ noctes, me sidera prona jacentem,
‘Frigidaque Eoo me dolet aura gelu.’

Lib. i. Eleg. 16.

It is not impossible, again, that the right line may be—

As *thaws* congealed in the spring of day,

for in King John we have proof that the common fact of thaws being suddenly thrown back into frost had a distinct place and shape in the poet’s imagination :

• ‘Lest zeal now melted by the windy breath
‘Of soft petitions, pity, and remorse,
‘Cool, and congeal again to what it was.’

Act ii. sc. 2.

We know that this often occurs in the early morning. But if Edwards and Dyce are correct in their facts, both the reading and its interpretation admit no further question.

• *K. Hen.* Chide him for faults, and do it reverently,
When you perceive his blood inclined to mirth.
But, being moody, give him line and scope;
Till that his passions, like a whale on ground,
Confound themselves with working.

The quartos of 1598 read the fifth line thus :

‘ But, being moody, give him *time* and scope.’

The folio changed this to ‘give him line and scope,’ and has been followed, not unnaturally, in every edition which I have seen from that time to this. Collier, therefore, probably represents the general opinion when he says that the quarto reading ‘injures the metaphor.’ This seems so if we take the line in and by itself. But, on the contrary, it is the folio reading in my opinion which really spoils the metaphor. ‘Line’ would be right if the whale were in deep water, and the general picture that of a monstrous fish of which his captors had hold in such a place. Here, as in angling, the act of the fisherman would be to let him run out as much of the line as he would take, with slight resistance. But Shakespeare’s picture is that of a whale on ground, which is stranded, probably by the ebb of tide, in a shallow. He is not in a situation in which he can take out the line given him ; but he can have time and scope given him to struggle and flounder till he is exhausted. ‘Time’ and ‘scope’ are synonymous with ‘time’ and ‘space,’ twin conditions of mortal existence, and more naturally combined and contrasted than ‘line’ and ‘scope,’ which would, virtually, mean the same thing. I would read therefore with the abandoned quarto :

But, being moody, give him *time* and scope,
Till that his passions, like a whale on ground,
Confound themselves by working.

K. Hen. Learn this, Thomas,
And thou shalt prove a shelter to thy friends ;

A hoop of gold, to bind thy brothers in ;
That the united vessel of their blood,
Mingled with venom of suggestion,
(As, force perforce, the age will pour it in,)
Shall never leak, though it do work as strong
As aconitum, or rash gunpowder.

‘Mingled with venom of suggestion.'] Though their blood be inflamed by the ‘temptations’ to which youth is peculiarly subject.—MALONE.

I think Malone’s explanation erroneous. The whole tenor of the king’s address to Clarence is that of an exhortation to Clarence to keep the brotherhood of princes free from fatal dissension. Youthful temptations under any point of view are not alluded to. As several subordinate doubts and difficulties are presented in the imagery and structure of the passage, I interpret it thus: ‘Learn this, Thomas, and thou shalt prove a shelter to thy friends, and a hoop of gold to bind in thy brothers, in such a way that the cask which contains the united blood of all the royal brotherhood,—even although that blood shall be mingled with the venomous infusion of all such provocatives of discord as the persons and circumstances of the age in which we live are certain to pour into it despite every precaution, and although, further, that infusion work like aconite or gunpowder,—shall never spring a leak.’

K. Hen. O, with what wings shall his affections fly
Towards fronting peril and oppos’d decay !

‘Opposed’ means ‘directly before him.’ Shakespeare plays with the two meanings of ‘oppose’ in *Cymbeline* :

‘Found no opposition
“But what he looked for should oppose.”

‘Decay’ and ‘peril’ seem incongruous ; but ‘decay’ Shakespeare applied not to gradual dissolution only, but to sudden destruction. See my note to *King John* at p. 77.

K. Hen. O Westmoreland, thou art a summer bird,
Which ever in the haunch of winter sings
The lifting up of day.

What bird is the 'summer bird' of this passage, appears partly from Timon of Athens:

'*Lords.* The swallow follows not summer more willingly
'than we your lordship.

'*Timon.* Nor more willingly leaves winter; such summer
'birds are men.'

Gray's 'Elegy' attributes to the swallow the same office of announcing daybreak by notes to which he allows, however, less melody than Shakespeare in this place has admitted in the phrase '*sings* the lifting up of day':

'The breezy call of incense-breathing morn,
'The swallow *twittering* from the straw-built shed,
'The cock's shrill clarion, and the echoing horn,
'No more shall wake them from their lowly bed.'

There is another passage, however, in our author which assigns to the swallow's visit a less early part of the year than the words 'haunch of winter' seem to imply. In Measure for Measure we have:

'Daffodils
'That come before the swallow dares, and take
'The winds of March with beauty.'

As these verses, then, convey necessarily that the swallow is not either heard or seen till April, it is not impossible that Shakespeare intended in this place to attribute to Westmoreland an exceptional rather than a general habit of the swallow, and that therefore we should read:

Thou art a summer bird,
Which *even* in the haunch of winter sings
The lifting up of day.

Har. The Earl Northumberland, and the Lord
Bardolph,
With a great power of English, and of Scots,
Are by the Sheriff of Yorkshire overthrown.

The quartos all give 'the shrieve' in the last line. This old form of the word still retains a hold on our language in the term 'shrievalty.' I would read with the quartos :

Are by the *Shrieve* of Yorkshire overthrown.

K. Hen. And wherefore should these good news
make me sick ?

Will fortune never come with both hands full,
But write her fair words still in foulest letters ?

This is the very intelligible reading of the folio ; but how is it that the transcriber or printer of the quarto mistook, and miswrote or misprinted, 'terms' for 'letters' ? Probably 'let' being almost identical with 'lest' was mistaken for the last syllable of 'foulest,' and so there remained for transcription on printing only 'ters,' which took refuge in the familiar word 'terms,' making a sense, yet one inconsistent with the context.

Warw. Speak lower, princes, for the king recovers.

P. Hum. This apoplex will, certain, be his end.

'Apoplex' is an alteration of the text of all the old copies. It is said by the Cambridge editors to have been made by Pope, I presume confidently, with the object of giving metrical regularity to the line. S. Walker, with the same object, proposes 'apoplexe' in illustration of the tendency of 'ie' and 'e' to be exchanged by mistake in printing. The noun, however, is in fact spelt 'apoplexi' in the quartos without an 'e,' and 'apoplexi' in the first folio, 'but 'apoplexy' in the fourth folio. I prefer to retain the old form 'apoplexy,' and to give the word a trisyllabic value in the verse by

slurring the pronunciation of the second syllable, so that the word is spoken 'ap'plexy.' This, as we have seen, is Shakespeare's frequent habit. I would read, therefore :

This *apoplexy* will certain be his end.

P. Hen. How now ! rain within doors, and none abroad !

How doth the king ?

P. Hum. Exceeding ill.

P. Hen. Heard he the good news yet ?

Tell it him.

P. Hum. He alter'd much upon the hearing it.

P. Hen. If he be sick

With joy, he will recover without physic.

The verses are out of tune here throughout, and the meaning is delivered incorrectly. 'Heard he the good news yet?' is, I think, unexampled in style for 'has he heard the good news yet?' Again, why does the Prince direct that the king be told that which he presumes he may have been told already ? I would, after suggesting and considering many different changes, read thus :

P. Hen. How now ? rain within doors, and none abroad !

How doth the king ?

P. Hum. Exceeding ill.

P. Hen. Hear ye

The good news yet, *tell him.*

P. Hum. He altered much
Upon the hearing it.

P. Hen. If he be sick

With joy, he'll recover without physic.

The Prince of Wales could not have been better informed as to the knowledge of the princes than as to the knowledge

of the king, for all heard the news together. Shakespeare sometimes uses 'hear the news' in the present tense for 'know the news,' as in *King John*: 'Hear'st thou the news 'abroad?'' (act iv. sc. 2), and in *Richard II.*: 'The latest 'news we hear.' This change gives a reading quite consistent with 'tell him,' meaning 'If you are yourselves acquainted 'with the good news, tell him,' 'Heare ye' and 'heard he' might easily be confused. 'It' may have easily passed into the upper line from the line immediately below, and so converted 'him' into 'it him.' But it is not impossible that 'it 'him' is a corruption of 'them,' for news is frequently a plural substantive in Shakespeare's tragedies.

Either 'joy' may be a dissyllabic word, or 'll' may be resolved into its regular form 'will,' the reading of all the old copies.

POSTSCRIPT, 1877.—I learn from the Cambridge Edition that Capell inserted 'is told and' before 'altered.' Some impressions of the quarto, it would seem from the editor's note, have 'uttered' for 'altered.' If so, their error is manifest. Capell's change is unnecessary. The language of Gloucester involves two indirect affirmations in one direct statement.

P. Hen. O polished perturbation! golden care!
That keep'st the ports of slumber open wide
To many a watchful night!—sleep with it now!
Yet not so sound, and half so deeply sweet,
As he, whose brow, with homely biggin bound,
Snores out the watch of night.

There is a corruption here possibly in two places, certainly in one. 'So sound and half so deeply sweet' almost implies the foregoing of the substantive 'sleep,' not the verb: and if it is not impossible that Shakespeare may have used the phrase 'to sleep half so deeply sweet,' how as to the imperative mood 'sleep' in the second person, immediately after an apostrophe to 'golden care'? The transition is awkward to say the least. Many alterations have occurred to me; for instance:

Sleep hath he now !

Or :

Sleepeth he now !

But Shakespeare would assuredly not have written 'whose 'brow snores.' I would only propose, then, as the simplest and slightest change of the passage which is admissible, either :

Yet not so sound, and half so deeply sweet,
As he *who*, 's brow with homely biggin bound,
Snores out the watch of night.

For there is the same elliptical form of 'his' before 'brow' in *Coriolanus*, or :

As *who*, *his* brow with homely biggin bound,
Snores out the watch of night.

Or, by a common ellipse :

As *he*, *his* brow with homely biggin bound,
Snores out the watch of night.

All becomes thus grammatical and consistent.

K. Hen. The prince hath ta'en it hence :—go, seek him out.

Is he so hasty that he doth suppose

My sleep my death ?—

Find him, my lord of Warwick ; chide him hither.

Exit WARWICK.

This part of his conjoins with my disease,

And helps to end me.—See, sons, what things you are !

How quickly nature falls into revolt,

When gold becomes her object !

For this the foolish over-careful fathers

Have broke their sleep with thoughts, their brains
with care,

Their bones with industry ;

For this they have engrossed and pil'd up

The canker'd heaps of strange-achieved gold ;

For this they have been thoughtful to invest

Their sons with arts, and martial exercises :

When, like the bee, tolling from every flower

The virtuous sweets ;

Our thighs pack'd with wax, our mouths with honey,

We bring it to the hive ; and, like the bees,

Are murder'd for our pains. This bitter taste

Yield his engrossments to the ending father.

‘The cankered heaps of strange achieved gold.’] Every edition which I have seen, both ancient and modern, after the first two quartos, prints ‘strange achieved’ as one compound word. The two first quartos give them as two distinct words. The first folio introduced the change. Probably this is to be understood as ‘strangely achieved,’ but if so it yields a sense inferior to that which is conveyed by ‘strange, *achieved*.’ ‘Strange gold’ means ‘brought from a distance,’ ‘foreign,’ ‘rare and precious.’ Such are its several meanings in the phrases ‘strange oaths’ of *As You Like It*, ‘something rich and strange’ of the *Tempest*, and ‘Love’s a strange broach in this all-hating world’ of *Richard the Second*. ‘Achieved’ means ‘won by extraordinary enterprise and effort.’

The quartos and folios, again, give the last line thus :

‘Yields his engrossments to the ending father.’

Rowe amended by ‘yield his engrossments’ so naturally that subsequent editors have followed him. This alteration, however, is, I doubt not, wrong. The instances in which the verb singular has its subject noun in the plural are too numerous to be the effect of accident. Some plurals convey an image which may present itself as a unity ; some singulars, on the other hand, present to the imagination an object under some points of view as a multitude. Shakespeare, when he regarded such objects as unity, often gave to the verb following

the noun representative of them its singular inflexion, and *vice versâ*. In Richard II., 'Wars hath not wasted it' means either 'the habit of making war,' or wars as one species and group of things. I would certainly therefore read, however unexpectedly to modern ears:

Yields his engrossments to the ending father.

Again, all editors and critics have, I think, regarded the structure of the passage erroneously, placing the apodosis of the last sentence at or before 'murdered for our pains;,' therefore all close the sentence by a period after the word 'pains.' As the wording of the passage, however, renders this construction difficult and awkward, some have altered or inserted words which facilitate it. Pope, for instance, as I learn from the Cambridge Edition, reads 'our thighs are 'packed with wax' instead of 'our thighs packed with wax,' so as to throw the apodosis naturally on the following words,

'We bring it to the hive, and, like the bees,
'Are murdered,' &c.

Capell, for the same reason apparently (as I learn from the same source), reads for 'and, like the bees, are murdered,' 'we, like the bees, are murdered,' so as to throw the apodosis on the last clause only, 'we, like the bees.' But, in truth, I believe there is no complete apodosis before 'This bitter 'taste yields his engrossments.' We must therefore remove the barrier of the full stop or period following the word 'pains,' and construe the last sentence most naturally thus: 'When 'like the bees taking toll from every flower, our thighs being 'laden with wax and our mouths with honey, we bring it to 'the hive, and like the bees are murdered for our pains, then 'all the accumulations of the dying father yield to him only 'this bitter taste.' 'For this,' 'for this,' 'for this' all anticipate, and are identical with, 'this bitter taste' of our wealth felt at the moment when we are murdered for our pains. It is worthy of remark, perhaps, that the quartos place no period at 'pains.' Knight, I find, without any explanation (which I

should have anticipated if he interpreted 'engrossments' as the subject nominative of 'yields') alone prints 'yields' with the quartos.

The passage, as I have quoted it, presents no less than three half-lines, which it is almost impossible to suppose that Shakespeare can have left in such a condition; but which Steevens prefers to the contractions, dilatations, and critical tortures applied to reduce it to metrical regularity. I offer the following reading and arrangement, which deviates very little indeed from the actual wording of the oldest old copies, and in several respects more closely corresponds with them than his own :

The prince hath ta'en it hence ; go, seek him out.
Is he so hasty that he doth suppose
My sleep my death ? Find him, my lord of Warwick,
[*And*] chide him hither ; [*for*] this part of his
Conjoins with my disease and helps to end me.
See, sons, what things you are ! how quickly nature
Falls *in* revolt when gold becomes her object !
For this the foolish over-careful fathers
Have broke their sleep with thoughts, their brains .
with care,

Their bones with industry :—for this they have
Engrossed and piled up the cankered heaps
Of strange, achieved gold :—for this they have
Been thoughtful to invest their sons with arts
And martial exercise—when, like the bee
Tolling from every flower the virtuous sweets,
Our thighs pack'd with wax, our mouths with honey,
We bring it to the hive, and like the bees
Are murdered for our pains,—this bitter taste
Yields his engrossments to the ending father.

'Thigh' is spelt 'thighe' in the quartos and folios, and may have measured as a dissyllabic word. I have only by inserting

once 'and' and 'for,' and by altering 'into' into 'in'—its Shakespearian equivalent—departed from the letter of the oldest quarto.

K. Hen. Now, where is he that will not stay so long
Till his friend sickness hath determin'd me?

This is the reading of the folios: the quartos give:

'Till his friend sickness hands determin'd me.'

Such a line cannot, surely, be quite right: 'determined' by itself must refer to an event not future, but passed. I would certainly read:

Now where is he that will not stay so long
Till his friend Sickness' *hand's* determined me.

'Hand' is in itself, I think, better than 'hands'; 's' is the abbreviation of 'has,' and is a natural substitute for the more explicitly and precisely correct 'shall have.' So amended the line surely may be Shakespeare's line. The picture of Sickness personified as the friend and accomplice of the unnatural son finishing the king by a kind of violence is considerably finer than the line as amended by the folio. Of course, 'so long till' stands for 'so long as till.'

K. Hen. Dost thou so hunger for my empty chair,
That thou wilt needs invest thee with mine honours
Before thy hour be ripe? O foolish youth!
Thou seek'st the greatness that will overwhelm thee.
Stay but a little; for my cloud of dignity
Is held from falling with so weak a wind,
That it will quickly drop.

The expression 'cloud of dignity' strikes me as somewhat vague, and weak. Clouds do not usually drop bodily, but fall in rain. Might we not read:

Stay but a little, for my *cloak* of dignity
Is held from falling with so weak a *band*
That it will quickly drop.

The 'cloak of dignity' is the intertissued robe of gold and pearl which, with the 'baton, the sceptre, and the ball, the 'mace, and crown imperial,' is described in Henry V. as a symbol of royalty. It is also called a cloak in King John :

'We will not line his thin bestained cloak
'With our pure honours, nor attend the foot
'That leaves the print of blood, where'er it walks.'

Act iv. sc. 3.

So again in this play we have :

'This new and gorgeous garment, majesty,
'Sits not on me so easy as you think.'

'Band' is used by Shakespeare elsewhere to express the instrument with which one object is tied on to another.

The 'cloak' and its 'band' would here correspond, perhaps, to the 'cloak' and 'cincture' mentioned in the lines :

'Now happy he, whose cloak and cincture can
'Hold out this tempest.'—King John, act v. sc. 3.

The cloak or robe is precisely an 'honour' with which the king's heir would 'invest' himself on succeeding to the throne.

It is not impossible, however, that the faint analogy of the king's scant breath, as his end approaches, to a weak wind, may have tempted the poet to construct upon this single resemblance, not obvious to his reader, a metaphor which is dim, and in aptitude imperfect.

P. Hen. There is your crown ;
And He that wears the crown immortally,
Long guard it yours ! If I affect it more,
Than as your honour, and as your renown,

Let me no more from this obedience rise,
 (Which my most true and inward-duteous spirit
 Teacheth,) this prostrate and exterior bending!

‘Which my most true’ &c.] ‘True’ is ‘loyal.’ This passage is obscure in the construction, though the general meaning is clear enough. The order is, ‘this obedience which is taught this exterior bending by my ‘duteous spirit;’ or, ‘this obedience which teaches this exterior bending ‘to my inwardly duteous spirit.’ I know not which is right.—JOHNSON.

The former construction appears to me the least exceptionable of the two; but both are extremely harsh, and neither of them, I think, the true construction.—MALONE.

The latter words, ‘this prostrate and exterior bending,’ appear to me to be merely explanatory of the former words ‘this obedience.’ Suppose the intermediate sentence ‘which my most true and inward-duteous ‘spirit teacheth’ to be included in a parenthesis, and the meaning I contend for will be evident.—M. MASON.

‘I have adopted Mr. M. Mason’s regulation.’—STEEVENS.

‘Which my most true and inward-duteous spirit teacheth] i.e. ‘which my loyalty and inward sense of duty prompt me to.’ The words ‘this prostrate and exterior bending,’ are, I apprehend, put in apposition with ‘obedience,’ which is used for ‘obeisance.’—MALONE.

I cannot agree with any of the commentators. Johnson’s hesitation between two alternative constructions is not justified; and Malone’s censure appears out of place. Mason’s interpretation, accepted by Steevens, and reiterated in different words by Malone, is wrong. Johnson’s second construction, which gives to the source and origin of action, the spirit, a place second in time and influence to the action itself, is unnatural and unsuitable. The accepted interpretation of Mason, on the other hand, involves two improbabilities: first, the use of the word ‘obedience’ in an improper sense; and again, the pleonastic representation of the same matter by two expressions identical in meaning. If Shakespeare intended to express ‘obeisance,’ he would surely have made use of the word ‘obeisance,’ which he has elsewhere written—that is, in *Taming of the Shrew*:

‘And call him, madam, do him obeisance.’

Induction, act i. sc. i.

‘Obeisance’ then would be so easily mistaken for ‘obedience’

that where much more suitable it may without rashness be supposed to have been accidentally supplanted by it.

I doubt 'not, too, that a very slight and very common depravation has misrepresented the last line. We should, I believe, read :

Let me no more from this *obeisance* rise,
Which my most true and inward-duteous spirit
Teacheth *his* prostrate and exterior bending.

That is, 'Let me never rise again from this act of homage 'to which my inward dutifulness alone teaches its outward 'prostration.' 'To teach' is a verb which admits and even invites the government of two substantives ; one indicating the person taught, the other the matter taught. If 'this' were retained in the last line, the passage should still be interpreted as I have explained it. But 'teacheth his,' involving as it does the necessary repetition of one final letter 'h,' very naturally, and in accordance with numerous other examples of the same error, led to the repetition of two final letters 'th' instead of one in two initial letters of the common word 'this.'

P. Hen. Coming to look on you, thinking you
dead,

(And dead almost, my liege, to think you were,)
I spake unto the crown, as having sense,
And thus upbraided it. 'The care on thee depending
'Hath fed upon the body of my father.'

The fourth line is long and unmusical, being followed by another Alexandrine within seven verses. Surely it is not genuine. Three corrections have occurred to me. Possibly the passage was written thus:

Coming to look on you, thinking you dead,
And dead almost to think you were, I spake
Unto the crown, as having sense, and thus

Upbraided it : ' The care on thee depending
' Hath fed upon the body of my father.'

As the respectful address ' my liege ' has been already uttered at the commencement of this speech, and ' your majesty ' has within a few lines preceded, its repetition here is not called for. But I incline to think that all may be correct till we approach the offending verse, when we should proceed :

I spake unto the crown ; as having *sense*
Upbraided it,—' The care on thee depending
' Hath fed upon the body of my father.'

A natural misapprehension of the grammatical structure, such as separates ' as having sense ' from ' upbraided it,' would also suggest the insertion of ' and thus ' before ' upbraided.' Hence, perhaps, the error.

K. Hen. It seem'd in me,
But as an honour snatch'd with boisterous hand ;
And I had many living, to upbraid
My gain of it by their assistances.

' Living ' is not in concord with ' many,' but with ' I.' The sense is, ' I, so long as I lived, had many to upbraid me.' The antithesis to this is given in the following words, ' but ' now my death changes the mode.'

K. Hen. Yet, though thou stand'st more sure than
I could do,
Thou art not firm enough, since griefs are green ;
And all thy friends, which thou must make thy friends,
Have but their stings and teeth newly ta'en out ;
By whose fell working I was first advanced,
And by whose power I well might lodge a fear
To be again displac'd : which to avoid,

I cut them off; and had a purpose now
To lead out many to the Holy Land;
Lest rest, and lying still, might make them look
Too near into my state.

This passage has, I think, been misunderstood. In the words 'which to avoid I cut them off,' all consider 'cut them off' to mean 'destroyed the men of whom we have just spoken.' This, however, involves the absurdity of the king's proposing to his son the necessity of making friends of the men whom he had already killed, and also the additional absurdity of leading to the Holy Land many of those, all of whom he had cut off. Mason therefore proposed to read 'cut some off,' and an anonymous correspondent of the Cambridge editors would read, with the same object apparently, 'which to avoid and cut them off I had a purpose' in the place of 'which to avoid I cut them off, and had a purpose.' Johnson, allowing the existing text, interprets 'them' to mean 'some of them;' but this ascribes far too lax a style to the poet. 'Cut them off' really refers not to the killing of any men, but to the mutilation of them by taking out stings and teeth; for it is certain that 'them' may refer to the objects whose fell working first advanced him, and these are the stings and teeth of his friends, not the friends themselves. The expression 'to cut them off' certainly does not apply so well to the 'teeth' as to 'stings;' but such a shortcoming is not very rare in poetic language, which often, for the sake of terseness, uses one word where two would be more appropriate. Even were it not so, I apprehend that the words 'I cut them off' here might mean 'I mutilated them by cutting off their stings and teeth,' as the translators of the Bible have expressed another kind of mutilation by the same words, 'I would that those were cut off who trouble you.' The oldest authentic reading is correct.

K. Hen. Be it thy course, to busy giddy minds
With foreign quarrels; that action, hence borne out,

May waste the memory of the former days.
 More would I, but my lungs are wasted so,
 That strength of speech is utterly denied me.

The second line seems on first reading over-long and quite unmusical. It is possible that 'borne out' is an explanatory interpolation, for 'action hence' may mean 'action 'at a distance,' as in the expression 'here or hence,' which I think occurs in Shakespeare. But I prefer the alternative that 'quarrel' should be pronounced, contrary to its wont, 'quarr'l' or 'quarle.' We have in *Cymbeline* a similar pronunciation of the adjective 'quarrellous':

'Ready in gibes, quick-answer'd, saucy and
 'As quarrellous as the weasel.'—Act iii. sc. 4.

Similarly in *Hen. VI. pt. i.*:

'Place barrels of pitch upon the fatal place
 'That so her torture may be shortened.'—Act v. sc. 4.

I think that in the third line of this passage 'waste' is probably a mistake. It is not very likely, I think, that Shakespeare should have here irksomely, or playfully, made use of the verb 'waste' twice. 'Wash' would be free from this objection, and has otherwise a better effect, for whereas to 'waste the memory' of what it is painful to recollect affords an imperfect remedy, to 'wash' it, in the sense

'May this be washed in Lethe and forgotten' (Act v. sc. 2) would fully effect the king's wish. The lines therefore should perhaps run:

Be it thy course, to busy giddy minds
 With foreign quarrels, that action hence borne out
 May *wash* the memory of the former days.
 More would I, but my lungs are wasted so
 That strength of speech is utterly denied me.

Pope I learn from the Cambridge Edition, reads 'wars' for 'quarrels.'

K. Hen. How I came by the crown, O God, forgive!

And grant it may with thee in true peace live!

It is difficult to suppose that Shakespeare did not here place these lines in the mouth of Henry the Fourth in order to cancel the prophecy of Richard the Second concerning Henry the Fourth himself:

‘But ere the crown he looks for live in peace

‘Ten thousand bloody crowns of mothers’ sons

‘Shall ill become the flower of England’s face.’

Rich. II., act iii. sc. 3.

ACT V.

SCENE I.

Davy. Sir, shall we sow the headland with wheat?

Shal. With red wheat, Davy.

Shallow’s reply, ‘red wheat,’ accords with an old practice of sowing a later wheat on the headland than in the rest of the field, because the headland, being used for turning the plough, naturally came into condition for sowing later than the rest of the field. It is still common in some parts to see red wheat—that is, a spring wheat—on the headland together with white wheat—i.e. winter wheat in the field.

SCENE 2.

King. But Harry lives, that shall convert those
tears,

By number, into hours of happiness.

The conversion of ‘tears’ into ‘hours’ is not an appro-

priate metamorphosis. In the quartos 'hours' is printed 'howres.' I doubt little but that the poet wrote:

But Harry lives, that shall convert those tears
By number into *showers* of happiness.

Such imagery is not rare on our author's pages. 'I shower a welcome on you' is an expression made use of by our author in Henry VIII. act i. sc. 4. So again Henry IV. pt. i.:

'It rained down fortune showering on your head.'

Act v. sc. i.

The passage, then, means: 'There is a Harry who shall convert every single tear-drop of sorrow, accurately numbered, into a whole shower of happiness.'

King. No!

How might a prince of my great hopes forget
So great indignities you laid upon me?

What! rate, rebuke, and roughly send to prison

The immediate heir of England! Was this easy?

May this be washed in Lethe, and forgotten?

'So great indignities you laid upon me' is an elliptical phrase which should create little difficulty, 'so great you laid upon me' being equivalent to 'so great as you laid upon me,' as in Richard III.:

'Had so much grace to put it in my mind.'

Act ii. sc. i.

S. Walker, on account of the repetition of 'great' in two lines proposes to read 'so gross indignities.' I would meet the difficulty by a different change, thus:

No?—How might a prince of my great hopes
Forget indignities you laid upon me?

'How' may be dissyllabic. The second 'so great' may easily be some mistaken iteration of 'forget,' which, owing to the

similarity of 's' to 'f' in the old type, is all but identical in lettering with 'so great;' whereas it is difficult to account for the accidental or deliberate substitution of 'great' for 'gross.' 'Was this easy' means not 'was this easy to forget,' but 'was 'this a light infliction to endure,' in the sense of the same word in the Biblical phrase, 'My yoke is easy and my burden 'light.'

Ch. Just. I then did use the person of your father;
The image of his power lay then in me:
And, in the administration of his law,
Whiles I was busy for the commonwealth,
Your highness pleased to forget my place,
The majesty and power of law and justice,
The image of the king whom I presented,
And struck me in my very seat of judgment;
Whereon, as an offender to your father,
I gave bold way to my authority,
And did commit you. If the deed were ill
Be you contented, wearing now the garland,
To have a son set your decrees at nought.

The ninth and two following lines are very awkward. Nor is the expression 'offender to your father' countenanced by any similar use of 'to' after 'offender' or 'offence' in these plays. I think that there must be an error in the old copies. Probably the poet wrote:

Whereon, as an *avenger* to your father,
I gave bold way to my authority,
And did commit you.

The whole context represents the Chief Justice as 'taking the king's part' on seeing an insult and wrong done to 'the king whom he presented.' The mistake arose probably through misapprehension in hearing.

Ch. Just. Behold yourself so by a son disdain'd ;
And then imagine me taking your part,
And, in your power, soft silencing your son.

'Soft silencing' is, I think, a legitimate and expressive phrase in itself ; but did the Chief Justice '*soft* silence' the prince ? Nay, surely ; he gave bold way to his authority, '*rated*' and '*roughly* sent to prison' the prince. I believe the true lines to be :

Behold yourself so by a son disdain'd ;
And then imagine me taking your part,
And in your power *so* silencing your son.

'So silencing' makes the antithesis to '*so* disdain'd' perfect. '*Soft*' and '*so*' I take to have been elsewhere exchanged in the phrase '*so* youth' for '*soft* youth.' In the words '*soft* silencing,' '*soft*' would in the old type closely resemble '*sosi*.'

King. So shall I live to speak my father's words :—
'Happy am I, that have a man so bold,
'That dares do justice on my proper son :
'And not less happy, having such a son,
That would deliver up his greatness so
'Into the hands of justice.'—You did commit me :
For which, I do commit into your hand
The unstained sword that you have used to bear.

Thus all the old copies *after* the quarto read, and all modern editions which I have seen. But two things are observable concerning it. First, the sixth line is a most awkward Alexandrine, long and harsh. In the second place, it seems almost clear that '*into the hands of justice*' in that line, and '*into your hand*' in the following line, bear an antithetical relation to each other. I believe, therefore, that the father's speech is made too long ; that it should close at

‘deliver up his greatness so ;’ and that the two following lines should be printed as the continued speech of King Henry the Fifth in his own person, thus :

‘And not less happy having such a son,
‘That would deliver up his greatness so.’
You to the hands of justice did commit me,
For which I do commit into your hand
The unstained sword, that you have used to bear.

After the first occurrence of this arrangement, new reading, and new punctuation, I found upon examining the quarto that so it was arranged by the quarto. But the reading of the quarto is in point of words identical with that of the folios and of all subsequent editors, except Pope, who, in order to produce a less inharmonious line, amended ‘did commit me’ into ‘committed me.’

King. My father is gone wild into his grave,
For in his tomb lie my affections ;
And with his spirit sadly I survive,
To mock the expectation of the world ;
To frustrate prophecies ; and to raze out
Rotten opinion, who hath writ me down
After my seeming. The tide of blood in me
Hath proudly flowed in vanity, till now :
Now doth it turn, and ebb back to the sea ;
Where it shall mingle with the state of floods,
And flow henceforth in formal majesty.

The seventh line is too discordant to be genuine here.
We should read, I doubt not :

And to raze out
Rotten opinion, who hath writ me down

After my seeming. The *tide-flood* in me
Hath proudly flow'd in vanity till now.

Similarly in Henry VI. pt. ii. we have the phrase 'flood flows' in the line:

'Whose flood begins to flow.'

So, similarly again, the 'flood' is described as accessory to the tide in

'There is a tide in the affairs of men,

'Which, taken at the flood, leads on to fortune.'

No misprint could be much more natural here than that of 'tide of blood' for 'tide-flood;' and that 'flood,' not 'blood' nor 'tide,' is the subject here we may also gather from the last line:

'Where it shall mingle with the state of floods.'

SCENE 3.

Fal. 'Fore God, you have here a goodly dwelling and a rich.

Shal. Barren, barren, barren; beggars all, beggars all, Sir John:—marry, good air.

The folios, followed by all subsequent editors, have thus rather spoiled the quarto reading, which I would restore:

'Fore God, you have *here goodly dwelling and rich.*

'A dwelling' would convey the idea of 'a dwelling-house,' to which 'barren' is an inappropriate answer; 'dwelling,' without any article, includes all the incidents and objects of Shallow's residence, and therefore the character of the soil by which he has to be sustained.

SCENE 5.

P. John. We bear our civil swords and native fire
As far as France.

'Civil swords' may be simply the swords belonging to subjects and inhabitants of this country and kingdom, 'national.' But I suspect a hint here of the meaning 'swords fresh from use in civil wars.' I have lately quoted a passage from Theobald's quarto, 'commotion's civil edge,' and remember the lines in Richard the Second:

'The king of heaven forbid our lord the king

'Should so with civil and uncivil arms

'Be rush'd upon!'—Act iii. sc. 3.

EPILOGUE.

If you look for a good speech now, you undo me: for what I have to say, is of mine own making; and what, indeed, I should say, will, I doubt, prove mine own marring.

Sidney Walker, I find, feels confident that we should read 'and what indeed I shall say will I doubt not prove mine own marring.' This seems plausible, but it is founded on the apprehension that 'what I should say' is the subject to 'will prove my own marring,' in which case 'what I shall say' would be better; but it is quite superfluous if so interpreted, for 'what I have to say' already expresses the same thing, and might well be carried on as the subject. 'I should say' is, in truth, parenthetical; and in the quarto, accordingly, it is contained within brackets. The words 'what indeed will, I doubt, prove my own marring' constitute part of the com-

plement to the subject 'what I have to say.' They are an addition to the foregoing complement 'of mine own making.' The meaning of the whole is, 'what I am going to say is 'my own making, and indeed *is* somewhat which, I should say, will prove my own marring.' S. Walker's alteration is wrong. 'My own marring' has a double meaning; it signifies both 'what I so make as to ruin it in the making,' and 'what I make so as to ruin myself in making it.'

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